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LUITPOLD ST., 24.
BERLIN, W., December 13, 1908.

Sergei Taneiev came over from Moscow to assist the members of the Bohemian String Quartet in introducing some of his chamber music works at Bechstein Hall on Wednesday evening. His piano trio in D major, op. 22, his string quartet in B flat major, op. 19, and his piano quartet in E major, op. 20, were performed. Taneiev is of the most marked personality among contemporaneous Russian composers. He is also a pianist of importance, which he proved in the two works in which he played the piano parts. A pupil of Nicolaus Rubinstein, his instrumental equipment is remarkably efficient. He overdid in the way of tone production at times, quite drowning out his partners with his strong, robust, temperamental playing. His is the real Russian temperament and it often expresses itself in a wild, almost barbaric manner, but for this very reason his playing was doubly interesting. In the school of composition Taneiev sat at the feet of Tchaikowsky for several years, yet very little Tchaikowsky influence is to be seen in his works—at least, in these three chamber music creations. Taneiev has naught of his master's strong Russian color; he writes rather cosmopolitan music. What first impresses one on hearing these ensemble works is the enormous contrapuntal skill of the composer. Taneiev unquestionably is Russia's greatest contrapuntalist. He delights in complications and he interweaves and intermingles his ideas in a way that would spell disaster to most writers; but thus shackled, Taneiev moves about with the greatest freedom. The andante of the trio is a beautiful, expressive movement. The greatest work of the program was the string quartet. This is one of the greatest contributions to chamber music literature since Brahms. The adagio serioso is a movement full of sublimity and the giga is a perfect gem. In this Taneiev's thoughts are delightfully and easily expressed with greater clearness and with a greater continuity than is generally the case with him in most of the other movements. After the Bohemians' brilliant performance of the quartet the composer was tendered an ovation. The piano quartet, too, proved to be a highly entertaining work, a work in which the composer's individuality and enormous skill are well displayed. One would have thought that such a distinguished name would have meant a sold out house, especially as the house was Bechstein Hall, which seats only 500 people. But this was not the case; the audience was moderate in size only, and was made up chiefly of Russians and Berlin musicians. The general public is not drawn out by novelties. The artistic success of the concert was undeniably great.

Ysaye seems to grow from year to year. He grows younger in appearance and greater in his art. He has never been in better form in Berlin than he was on Monday evening, when he played before an audience that completely filled the large hall of the Philharmonie. The house was sold out and many people were turned away at the box office. He was not equally good in all of his numbers on Monday evening. I have heard him play the Bach concerto much better than he did then; but in the Bruch D minor, No. 2, a great favorite of his, he was magnificent. Ysaye has a fine tone, and yet, with all of its ethereal beauty, it cannot be said that it is free from all earthly dross, for it is a tone in which there is a large element of animal passion. Technically the great Belgian violinist was in exceptionally fine form and he brought out the difficult passages with great bravure and elan. In the Mendelssohn concerto Ysaye took the andante at a very slow pace, but his conception was full of poetic beauty and tenderness. He does not hurry the finale, as most violinists do, but he makes every note stand out with telling effect. An avalanche of applause followed his brilliant performance of the work and the entire audience remained to hear his encores, of which he played four, Svendsen's romance, Vieuxtemps' ballad and polonaise and two Wieniawski mazurkas.

We are having an unusual amount of chamber music playing this winter. Almost every week some new organ-

ization springs into existence. One of importance gave its initial concert on Tuesday evening—the Marteau-Becker Quartet. In Louis van Laar, second violin, and Hugo Birkigt, viola, these two well known artists have partners who are not their equals, to be sure, but who are men of very respectable attainments and good musicianship. The program of this first concert consisted of quartets by Mozart, Beethoven and Schumann, and I am informed that these works received excellent renditions at the hands of the four artists. Marteau and Becker are experienced ensemble performers, especially the latter, and although the other two members of the Quartet are said not always to have been in perfect accord with them, with greater experience and routine they promise to do excellent ensemble work. It is not easy for a new chamber music organization to come into public favor here, even with two such names as Marteau and Becker figuring on its programs, for the simple reason that we have altogether too much quartet playing.

Theodore Spiering had a brilliant success at his concert on Tuesday, especially with his virtuoso performance of his five artist-etudes for violin alone. I recently wrote in detail about these studies and was much interested in hearing them performed in public. They are among the most difficult works of this genre for violin and they form a valuable contribution to study material for the instrument, especially for the left hand. Spiering played them remarkably well, unravelling their stiff-necked intricacies



with the greatest ease and assurance. Not many violinists would dare to risk playing these five studies from memory in public, I ween. Spiering was enthusiastically applauded. His other numbers were Reger's new suite in A minor, a work of no great interest, Hermann Zilcher's concerto for two violins in D minor and Kaun's sonata for violin and piano in the same key. It will be seen that the program was made up entirely of works by contemporary composers. Zilcher's double concerto, which was played here some years ago by the Petschnikoffs with orchestra, does not reveal much individuality, but it is a work worthy of an occasional hearing. The first movement contains a good deal of interest and the adagio affords the two violins opportunities for some effective cantabile playing. The finale is weak. Kaun's sonata is music of a very different kind. This composer has something of his own to say, and he knows how to say it. Here purpose and fulfillment join hands. It is a beautiful work and it was admirably played by Spiering. In the double concerto the concert giver had the assistance of his pupil, Herbert Dittler, a young American violinist from Atlanta, Ga., who acquitted himself in a highly commendable fashion. He is technically thoroughly equipped, he draws an excellent tone from his violin and he plays with intelligence and spirit. A most satisfactory ensemble was the result.

Prominent ladies of the American colony arranged an afternoon concert at the Hotel Adlon on Thursday for the benefit of the American Church, which proved to be a great success. The attendance was large, the colony being represented by every class from Ambassador Hill down to the latest American music student. The artists who gratuitously offered their services for the good cause were Francis MacLennan, of the Royal Opera, Rudolph Ganz

and Theodore Spiering. Anton Hekking was also announced, but an accident to his thumb prevented his taking part at the last moment. Spiering opened the program with a fine rendition of Tartini's "Devil's Trill," followed later by excellent performances of Ondricek's "Barcarolle" and Hubay's "Zephyr." MacLennan was heard in an aria from "Joseph in Egypt" and Tosti's "My Dreams." He sang admirably and revealed in the latter piece, especially, a great deal of passion. Ganz's selections were a melody and "Polichinelle," by Rachmaninoff and Liszt's polonaise. All three artists were vociferously applauded and encored. After the concert tea was served in the beautiful rooms of the Adlon and a pleasant social hour was spent.

Evelyn Stuart, like her countrywoman, Norah Drewett, has quickly come into favor in Berlin. It is rare, indeed, than an English pianist displays so much temperament as was in evidence at Miss Stuart's concert at Beethoven Hall on Friday. Her technic, too, is thoroughly developed and highly finished and her touch is excellent. Chopin's E minor concerto received at her hands a highly satisfactory reading. Some contemporaneous piano soli by Balfour-Gardiner, Maurice Ravel and Claude Debussy, although remarkably well played by Miss Stuart, did not please the public. The Germans are too deeply rooted in classical traditions to understand the intentions of these revolutionary French composers. To them it seems as if these men had no other aim in composing than to try to disobey every known law of music. The charming young pianist is said to have played the Schubert-Liszt "Wanderer Fantasia" with much brilliancy. She was accompanied by the Philharmonic Orchestra.

On the previous evening Conrad Ansoerge gave a Beethoven recital which drew out a large audience. As a Beethoven interpreter Ansoerge is a great favorite here. He was heard in five sonatas, the E flat, op. 31; A flat, op. 26; E flat, op. 81 ("Les Adieux"); C sharp minor, op. 27, and C minor, op. 111. Ansoerge is in rare sympathy with Beethoven's piano works, and he gives to them a tenderness, poetic and beautiful in the extreme. His tone is soft and wooing, and he knows how to sing on the piano. This singing tone, after all, is one of the greatest attributes in the equipment of a piano player. His technic is not of the virtuoso order, as he has no desire to shine in this capacity; but it is quite adequate for the interpretations of the works he plays, and that is all that is needed. Ansoerge is, above all, a musician and an individual artist. He was enthusiastically acclaimed.

A joint recital was given at Mozart Hall on the 11th by Francis Hendriks and Louis Siegel, two American artists. Siegel has been repeatedly heard in Berlin, both as soloist and as ensemble performer, but, if I mistake not, this was Hendrik's first public appearance here. He is a pupil of Godowsky in piano and of Hugo Kaun in composition. He formerly studied piano in Denver under Mr. Weber, who is now residing in this city. Twelve "Phantasie-Etudes" on an original theme from his pen revealed a strong, creative talent, but they also show that he has not yet quite found himself. Further study and pruning is necessary, but Hendriks bids fair some day to write something of permanent value. His "Petites Cloches dans la Brume," which was also on the program, is a charming little piece. He was heard, aside from these two compositions of his own, in Chopin's C minor study, in the Chopin-Godowsky study in thirds for the left hand and in Rubinstein's staccato study. Hendriks has a fluent technic and good touch and a poetic conception. His playing was somewhat marred by too much use of the loud pedal. The two artists played together Grieg's C minor sonata for violin and piano. Siegel's solo numbers were Tartini's "Devil's Trill" sonata, Saint-Saens' "Havanaise" and Wieniawski's A flat polonaise. In the polonaise the Ysaye school was easily discernible. He played it in a smooth and finished manner with lots of temperament. As is the case with most young violinists just beginning their career, Siegel inclines to hurry the tempi, which gives to his performances a certain flightiness. There can be no doubt, however, that he has that which counts with the public more than all else—temperament.

An interesting program of Russian novelties was given at the Singakademie last evening by Michael Serbuloff, the Russian violinist and conductor, with the Philharmonic Orchestra. In his seventh symphony in F major, Glazounow emphasizes the national element more than in most of his works. The first movement is light and pleasing in character, while the andante contains a good deal of philosophy and contrapuntal complications. The scherzo is not very original, but it is a charming movement and is the most grateful of the four. Rubinstein's cello concerto in A minor, which followed the symphony, was, like every other work on the program, absolutely new to Berlin, but I heard this same concerto played by Klengel in Weimar fourteen years ago. It is an uninspired composition, being neither grateful for the performer nor well instrumented. It was wonderfully played, however, by Sergei Ba-

jansky, who on this occasion made his initial bow before a Berlin audience. Bajansky is a master of the cello. He has a remarkable facile and reliable technic and a beautiful, singing, tone, and his delivery revealed fine artistic taste and much temperament. A symphonic picture, entitled "The Three Palms," by A. Spendiarow, is an interesting piece of program music. The idea is taken from a poem by Bermentow. The three palms are standing in the desert complaining of their solitude, when a caravan arrives and brings variety. This is all pictured in tones, even the movement of the camels. It is not a great work, but it contains interesting local color and the orchestra is handled with great skill. The program was brought to a close with Rimsky-Korsakow's "Spanish Capriccio," which proved to be a very effective number. It contains ideas and humor and in form and orchestration it reveals the hand of a master. Serbuloff proved to be a very efficient orchestra leader and he was very much en rapport with the compositions of his countryman.

On the same evening Teresa Carreño gave a recital in the Philharmonie before a large and enthusiastic audience. She played Beethoven, Chopin, MacDowell, Poldini and Liszt with her accustomed mastery and brilliancy, as my assistant informs me. Carreño is one of the great piano favorites in Berlin and a recital of hers is always an event of importance. Her brilliant and fiery playing and her winning personality never fail to arouse her listeners to demonstrative approval.

Helen de Witt, a young American singer, who is studying here with Madame Corelli, has a light, pleasing soprano voice which she uses very effectively. It is not a voice destined for big things, but her singing shows what good training can do with a voice naturally small. Her renditions of "Ogni Sabato Avret Il Lume," by Gordigiani; "Nina," by Pergolesi; "Mattinata," by Tosti, and "Spielmann," by Hildach, were given in a charming manner. They displayed her sweet voice to excellent advantage.

Adam's practically forgotten opera, "Der Toreador," is to be brought out during this season by Director Gregor, of the Comic Opera, in whose hands the score came by chance. The first performance of this work occurred in Paris in 1849.

Busoni has just finished composing the music of an opera, entitled "Die Brautwahl." He wrote the libretto himself, taking his material from a work by E. T. A. Hoffmann, and the scene is laid in Berlin in 1820. It is of a comic, fantastic nature. In speaking of the music, Busoni says: "My masters were Mozart and Verdi, the former for form and the latter for tone inflection. The harmonies and tones of Teutonic mysticism seem to be my own." The supernatural plays an important part in the work; so much so that at the time Hoffmann brought out his book his publisher complained and said that he hoped that in his next work the author would keep within the bounds of possibility. The opera is very much condensed and full of quick dialogues and in spite the wealth of situations, it will not require more than two and one-half hours for performance.

Oskar Strauss, the composer of the "Waltz Dream," is now in Berlin. He is attending the final rehearsals of

his latest operetta, "Der Tapfere Soldat," of which the première will occur at the Theater des Westens. The libretto, which is taken from Shaw's "Arms and the Man," is by Jacobson and Bernauer. Director Monti is to give the novelty an effective stage setting.

Augusta Zuckermann, the brilliant and beautiful young American pianist, has returned to Berlin after a two months' sojourn in the land of the fogs, where she has been playing with much success. She has been re-engaged for a series of concerts in London for next May. Latterly Miss Zuckermann has been devoting a good deal of



A DRAWING OF AUGUSTA ZUCKERMANN.

By Viafora.

attention to composition, for which she has unusual talent. Rudolph Ganz played in this city two piano sketches from her pen, and Miss Hirschberg and Mrs. Brooks, two American singers, will sing some of her songs here, and Agnes Nichols, the well known English vocalist is to sing them this season in London. This does not signify that Miss Zuckermann is neglecting the piano. On the contrary, she is practicing harder than ever, and will appear this season in concerts at Vienna, Leipzig, Breslau, Stettin and Dantzig. Other dates in Germany are pending, and she will be heard several times in Berlin. Miss Zuckermann unites exceptional artistic attainments with subtle personal charm. She is a pupil of Alexander Lambert, the eminent piano pedagogue of New York. Unlike

most American pupils who come abroad, she remains faithful to the man who has done so much for her.

Fernando Vert, the brother of Nicholas Vert, the well known London manager, passed away in London this morning, as I have just been informed by cable. Fernando Vert was for many years associated with the concert agency that went under his brother's name, and he was well known among artists. For some years he acted as private manager for Antonia Dolores, accompanying her on her tours to Australia and America. He was a man of good disposition and personally very popular. He died at a sanatorium in John street.

Vernon d'Arnalle has lately taken up his abode in Berlin. He has recently given two song recitals, of which I heard the second, when he was heard in works by Brahms, Beethoven, Schubert and several folksongs of the Bretagne. D'Arnalle, whom I heard on this occasion for the first time in public, has a very agreeable, mellow, resonant baritone voice, of which he makes very skillful use in the way of breathing and tone production, and also in point of conception and phrasing he revealed himself an admirable artist. His interpretations of the German lieder showed that he is thoroughly schooled in this branch of his art. He received a warm reception.

ARTHUR M. ABELL.

Adele Aus der Ohe on the Riviera.

The following criticisms appeared in the papers of Nice and Monte Carlo after the appearances of Adele Aus der Ohe:

Adele Aus der Ohe, who played Beethoven's concerto in E flat, is a virile pianist who sounded the heights and depths of this puissant work. The entire audience heartily acclaimed her repeatedly, and the enthusiasm was still greater when, in the second part of the program, the eminent artist played a Schubert impromptu in F minor and two numbers of her own composition, "Eine Sage" and an "Etude de Concert," pieces of delicious color, which she executed with a delicacy, fluency and velocity that called forth frenetic applause.—Le Petit Nicaise, Nice, November 28, 1908.

Adele Aus der Ohe, pianist to his Majesty the Emperor of Germany, is an accomplished virtuosa. She gave at the start a very delightful interpretation of Beethoven's concerto in E flat. She has sentiment, both musical and artistic, and she puts personality into her execution. The rondo was especially well performed and it assured the pianist a great success. The same was true of divers other pieces, which she played in a masterly manner, winning a brilliant ovation.—Le Petit Monégasque, Monte Carlo, February 28, 1908.

Music in Salt Lake City.

SALT LAKE CITY, Utah, December 22, 1908. Mendelssohn's "Italian" symphony, the "Lohengrin" prelude, the "Tannhäuser" march, and numbers by Puccini, Schumann and Nevin, were included in the program of the first concert of the season by the Salt Lake City Symphony Orchestra. The concert took place at the Colonial Theater. John J. McClellan, who succeeded Arthur Shepherd as conductor of the orchestra, made his first appearance in his new role and was cordially received. Spencer Clawson, Jr., the pianist, played the solo part in a Beethoven concerto with the orchestra adding a waltz by Sapellnikoff as an encore. F. C. G.

Sauer is to play in Hamburg immediately upon his arrival there next week.

The opera season in Russia has been particularly successful so far this season.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
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PARIS, December 14, 1908.

ANNOUNCEMENT.

DELMA-HEIDE, REPRESENTATIVE OF MUSICAL ARTISTS FOR OPERA AND CONCERT ENGAGEMENTS IN EUROPE AND AMERICA, 30 RUE MARBEUF (CHAMPS-ÉLYSÉES), PARIS. CABLE AND TELEGRAPHIC ADDRESS, "DELMA-HEIDE, PARIS."

The opera question, which has occupied the minds of many Parisians during the past ten days, has at last been settled, or shall I say patched up, for it is difficult to believe that an arrangement which unites co-directors of such divergent opinions will be of long duration. The facts are these, it is said: M. Messenger was sent for, one morning, by M. Clemenceau, who was assisted by M. Doumergues. During this interview M. Messenger gave his reasons for sending in his resignation. He stated that among other things there was a deficit in the opera funds amounting to 700,000 francs, and that he being much alarmed asked for an explanation from M. Broussan, who apparently had not given him a satisfactory one. He therefore had decided to send in his resignation, and begged to be allowed to adhere to his decision. Having listened to these statements it was agreed that the question should be left over until the following Thursday, when it should be settled by the Council of Ministers.

On Thursday evening the news was abroad that M. Messenger had recalled his resignation, which he himself confirmed later on in the evening. He stated that earlier in the day he had been sent for by the Minister of Public Instruction, and after having been convinced that in the name of art and the superior interests of the Opéra he must remain at his post, he gave in to persuasion. In the mean-

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time M. Broussan had succumbed to the eloquence of M. Doumergues. So, MM. Messenger and Broussan have again resumed their old relations. Let us hope that they will be lasting!

The suit for defamation brought by Messenger-Broussan vs. The New York Herald Company and M. Pierre Veber came up before the court for hearing. The case has been adjourned for a week at the instance of defendants, who opposed its adjournment for a month, as was asked by the plaintiffs.

The Opéra managers are also bringing a lawsuit against the Cri de Paris, which published a statement to the effect that the managers of the Opéra received 250,000 francs for the Russian performances last summer.

In a suit which the singer, Mary Garden, and the impresario, Armand Marcus, are fighting, justice, contrary to habit, is hastening to settle the affair as quickly as possible. Thus the case Marcus vs. Garden was called on December 4 at the Third Chamber of the Tribunal of the Seine. Maître Raoul Lantzenberg, the counsel for Mr. Marcus, and Maître Henri Robert, counsel for Miss Garden, were at the bar. This paper will state in a short time the



MARIE DELNA IN "LE ROI D'YS."

date fixed for the hearing of this sensational lawsuit. From this point of view again, the affair is not an ordinary one.

On Wednesday last the Opéra Comique gave a performance of the extremely interesting opera "Sanga," by M. Isidore de Lara. The first act opens in the harvest fields where we find Sanga working for the old farmer Vigord; a kind of gentleman farmer, rich, money-loving, a good father, and capable of tenderness, but one who would willingly sacrifice his child to the honor of his caste, or even for the sake of money. Vigord has a son named Jean whom he wishes to marry to his (Jean's) cousin Lena, a docile little soul, to whom this union would be no great

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sacrifice. But Jean has other ideas; he loves Sanga. Who is Sanga? Nobody knows. A wanderer, whom chance leads to the farm where she is hired with others to work in the fields. She is a strong, wild, and proud creature, and superior to the conditions by which she is surrounded. Jean becomes her slave, and his love for her seems so strong that even his father's threats and persuasions appear at first to be of no avail. However, in the end they carry weight, just on the eve of the flight of the two lovers. So Sanga goes alone, cursing those she leaves behind her. The second act takes us to the mountain, where the love scenes of Jean and Sanga had taken place. It is to this spot that Sanga now goes with her grief, not only to nurse it, but to call down the curse of heaven on her betrayer. Soon the sky becomes overclouded, and a hurricane rages. The lightning flashes, and the rocks re-echo the roaring thunder, while Sanga as if reanimated by the revolt of the elements leans over the abyss and seems to direct the tempest to one spot—the farm, where as yet her lover is safe. The third act takes us back to the farm where the wedding festivities of Jean and Lena are in full swing. The scene is bright with the hilarity of young men and maidens, and the old man Vigord joins in the dance, song, and libations, so full of joy is he. Jean alone remains insensible to these influences, and at last tells Lena that he loves Sanga and can think only of her. Lena wishes to leave the farm and thus free him by her absence, thinking that perhaps after a time Vigord would relent; but as Jean is himself on the point of leaving the storm breaks and in a few seconds the joyous scene is turned into one of desolation and despair. Whole villages with their inhabitants are destroyed by the avalanche, but the farm still remains although now under water, Jean, Lena and Vigord taking refuge on the roof, the two young ones calling on God, the old man blaspheming and holding his moneybags, which finally, in

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a fit of mad despair, he throws into the raging torrent. From afar can be heard the wail of the "Miserere" in the village church, from those piously awaiting the end. A ray of hope seems to light up the face of Vigord; a human form appears to him, like the Angel of Deliverance. It is Sanga, in her work of vengeance, who does not hesitate, but sacrifices Vigord and Lena to her hate, and tries to save Jean when he is on the point of perishing. But he will not accept his life at the hands of a criminal, and dies by Sanga's side, who loves like the mountain, even to the sacrifice of her lovers. Mlle. Chénal takes the difficult part of Sanga in a remarkable manner, and an enormous success is before her in this piece.

"Sanga," while gowned with imitation Wagnerian dress material and decorated with plumes derived from the same source, must nevertheless be pronounced a successful effort—a success fashioned in an attractive, well-fitting and interesting style. It being human, or natural, for critical opinion of a musical work to differ, especially on a first hearing, according to the disposition, temperament or talents of the writer, the Paris press cannot be expected to present an exception, as will be seen from a few quotations here following:

The Petit Parisien says: "M. Isidore de Lara has succeeded in bringing his musical enthusiasm to the same imposing heights as his characters; he has often attained this, though at times with a too evident Wagnerism."

The Figaro: "'Sanga' is a great success, and it is only fair to attribute a great part of it to M. Albert Carré, who has put this new work on in a most artistic manner."

Journal: "I do not think that M. Isidore de Lara was quite the composer for such a drama."

Petit Journal: "There are many charming things in the four acts of the lyrical drama, the plot of which was given by M. Eugène Morand, but how long they are! * * * and I must own that I do not quite understand all."

Once again Art has helped Charity, and the Parisians who have only to hear of a calamity to be touched by it, have quickly responded to the call of the syndicate of the Parisian press, who this time asked their help in aid of the injured in the Stamboul disaster. At 8:30 the hall began to fill. At 9 the President of the Republic arrived at the Opéra, where he was welcomed with the usual ceremony by the members of the committee, MM. Dupuy, Messager and Astruc. Many of the greatest notabilities of the political, artistic and financial worlds were present to witness this generous manifestation. The program was well arranged and fitted to be of striking interest to the spectators. The inventive mind of the committee had succeeded in getting up a new and highly artistic play. Fragments had been assembled of nearly all the works that Goethe's "Faust" has inspired to music; that of Berlioz, of Gounod,

of Wagner and of Arrigo Boito. It must be mentioned that all taking part in this unique representation fully merited the storms of applause they received. The names of the conductors stand forth as the leaders of this valiant band. MM. Colonne, Vidal, Rabaud, and Busser. The receipts amounted to 60,000 francs.

Yesterday afternoon, long before the hour of commencement, the large Châtelet Theater was sold out and people were being turned away—not even standing room being obtainable. The unusual attraction was Marie Delna, the golden-voiced contralto, as principal soloist at the Colonne orchestral concert. As already cabled THE MUSICAL COURIER, Madame Delna's success yesterday was such that she was immediately secured for next Sunday's concert. On



MARIE DELNA IN "FALSTAFF."

Wednesday this artist will be the star attraction of the fashionable "Five o'clock" concert organized by the Paris Figaro. As is well known in the musical world, Marie Delna has but just returned to stage life—her enforced absence for a few years having been caused by her marriage, when she retired for a short time from public life. This singer is today in her best youth and powers (she counts thirty-three summers, having been born in 1875 in Paris), and her God-given voice is now more glorious than ever. Delna's début on the stage was at the age of seventeen, when she appeared at the Opéra Comique for the first time as Didon in "Les Troyens" of Berlioz on June 9, 1892. Following this, she created the rôle of Charlotte in "Werther," January, 1893; Marceline in "L'Attaque du Moulin,"

by Alfred Bruneau, November, 1893, with which creation she, and it, became famous. Up to the time of her marriage, Delna's short career (short in years but world-wide in fame), contained many creations and successes at the Paris Grand Opéra and the Opéra Comique. "La Vivandière" was specially written for her by Benjamin Godard, and no singer has ever made the effect with Marion that Delna created in this part. The same may be claimed for Marceline in "L'Attaque du Moulin." Among other great rôles in Marie Delna's repertory may be mentioned "Orphée"; Meala, in "Paul et Virginie"; Fidès, in "Le Prophète"; Dalila, "Samson et Dalila"; "La Favorite"; Cassandre in "La Prise de Troie"; "Carmen"; and indeed all the important characters for her voice, which is of a phenomenal range and richness, a sympathetic warmth and charm indescribable; a voice, once heard, never to be forgotten.

At the Colonne concert yesterday Madame Delna appeared three times with the orchestra, her selections being the "Air of Cassandre" in "La Prise de Troie," Berlioz; Schubert's "Le Roi des Aulnes" ("Erliking"), with Berlioz's orchestration; and the "Death of Didon" (her first operatic creation), in "Les Troyens à Carthage," by Berlioz. In these big arias Delna's success was emphatic, the audience going wild with enthusiasm. The singer was recalled again and again and her reception was one prolonged ovation. The complete program was: "Benvenuto Cellini," overture, Berlioz; seventh symphony, A major, Beethoven; "La Prise de Troie," Berlioz (Marie Delna); "Au Cimetière," first audition, Max d'Ollone; "Le Roi des Aulnes," Schubert-Berlioz (Marie Delna); concerto for piano in E flat, No. 3, Saint-Saëns (played with remarkably clean and strongly marked rhythmic effect by Marguerite Long); "Les Troyens à Carthage," Berlioz (Marie Delna); and closing with overture, "Le Carnaval Romain," by Berlioz.

At the Chevillard-Lamoureux concert, Salle Gaveau, the program consisted of Gluck's overture to "Iphigénie en Aulide"; "Psyché," symphonic poem, by César Franck; "Deux Poèmes" (two songs), (a) "Preludes," (b) "Angoisse" (Anguish), first audition, by A. Caplet (soloist, Rose Féart); overture to the "Maîtres Chanteurs," Wagner; "Lamento," first hearing, by Max d'Ollone; Suite lyrique, by Grieg; "Air of Fidelio," Beethoven (Rose Féart); symphony in C minor, with organ, by Saint-Saëns.

The Conservatoire concert offered a repetition of the previous Sunday's program, which was Bach's "Mass" in B minor, and discussed in last week's letter.

The concerts of the Société Philharmonique, at the Salle Gaveau, take place regularly on Tuesdays, but so far this season nothing of an extraordinary nature has been heard

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at them. Of the last two programs, one was formed for voice and piano and the other for voice and string quartet—hardly sufficient in dignity and importance, one would suppose, to be styled "philharmonic" concerts. At the former concert, M. Félix Senius, a very agreeable Russian tenor, was again heard. He chose the Beethoven song-cycle, "An die Ferne Geliebte"; a group of three lieder, by Brahms, and another by Schubert and Liszt. Mr. I. Friedmann, a pianist, who has played at these concerts last season, interpreted Schumann's "Carnaval," and the Brahms variations on a theme by Paganini. The last concert presented Mlle. Marthe Saisset in a three-part song group by Duparc, two of which, "Phidylé" and "Chanson triste" are well known and liked here, the other song being "L'Invitation au Voyage." For her other number Mlle. Saisset selected "La Cloche" and "L'Attente," both by Saint-Saëns. The quartet, MM. Rebner, Davison, Natterer and Hegar, from Frankfurt, was heard in the op. 51, No. 1 quartet, by Brahms; posthumous quartet movement in C minor, of Schubert; and a Beethoven quartet, op. 74, in E flat major. The next concert will bring Busoni and Charles Clark to Paris.

Alice Verlet, who is scoring brilliant successes nightly as Lucie de Lammermoor at the Gaieté, was heard Thursday evening last in concert with the double quintet at Salle Gaveau. Mlle. Verlet delighted her hearers with "Le Rossignol," by Handel, accompanied on the flute by M. Hennebains. The combination of two quintets, one of stringed instruments, the other of wind (flute, oboe, clarinet, bassoon and horn), proved a perfect blending of tone and color and charming in effect. These instrumentalists were assisted by the pianist, Georges de Lausnay, and all played well and beautifully together, opening with an alluring "Serenade," first hearing, by Bernard Sekles, for the eleven instruments. The "Septuor of Beethoven (for violin, viola, cello, contrabass, clarinet, horn and bassoon), was exquisitely performed, the concert closing with the concerto "Brandebourgeois" (in D) of Bach. Mr. de Lausnay was also heard in two solo numbers, "Prelude," by Rachmaninoff, and the A flat "Polonaise" of Chopin.

The program of Saturday night's "Soirée d'Art" at the Salle des Agriculteurs, was formed of compositions by César Franck, and for that reason it was styled "Festival" César Franck. Principal numbers on the last were the sonata for piano and violin (Cesare and Albert Geloso), and a quintet for strings and piano (MM. Albert Geloso, Bloch, Monteux, Tergis; with Cesare Geloso). That the

brothers Geloso and their instrumental associates played their parts in musicianly manner goes without saying. But that much cannot be said of the singer, who was billed for three numbers and—was hissed for her trouble. The performances of Mlle. Loventz, of the Opéra, were of such a nature that, the less said the better. Two pieces were played on the Mustel organ by Mlle. Neyrat, replacing M. Joseph Bizet, who had previously been announced.

Yesterday morning at 10 o'clock, despite the rainy weather, a little group of Berlioz admirers gathered in the Place Vintimille, at the foot of the Berlioz statue standing there, and thence proceeded further up into the Montmartre district to the Rue Mont-Cenis where, at No. 22, is the house once inhabited by the composer of "La Damnation de Faust." Here, on the outer wall of the house, was placed a commemorative plaque bearing this inscription: "Hector Berlioz (1803-1869) inhabited this house from 1834 to 1837. Here he composed the symphony 'Harold in Italy' and the opera 'Benvenuto Cellini.' 11 December, 1908. (Foundation Hector Berlioz and Society of Old Paris.)"

Mlle. Mérentié, of the Opéra, has asked and obtained a cancellation of her contract with MM. Messager and Broussan. She will soon proceed to Milan, where she will sing at the Scala in "La Théodora," opera by Xavier Leroux.

Otto Goldschmidt and Mme. Berthe Marx-Goldschmidt have left Paris for Biarritz, where they will make the Villa Navarra their future home.

Sig. Giovanni Sbriglia, well known professor of singing, who has not been teaching since the death of his wife a short time ago, resumes his lessons this week.

The students of Henry Eames gave an interesting program of ultra-modern French works at the fortnightly recital on Wednesday last. The program was made up entirely from the works of Debussy and Ravel, Mr. Eames closing with the new Debussy series, "The Children's Corner."

Miss Mary Adèle Case and Mrs. Winifred Hunter gave a very successful concert in London last week. Aeolian Hall was crowded for the event. Mrs. Hunter and Miss Case made such a favorable impression that they have been asked to give a recital before the Sphinx Club of

London the first week in January. Miss Case, who has been engaged by Harold Bauer for a two months' recital tour, is an enthusiastic King Clark pupil.

DELMA-HEIDE.

Winter Engagements for John Young, Tenor.

John Young, the tenor, who is under the management of Walter R. Anderson, is having his share of good engagements this winter. The latter part of November, Mr. Young went on a tour with the Russian Symphony Society, during which he sang in performances of Tchaikowsky's opera "Eugene Onegin." This month (December) the tenor sang for the Woman's Club, of Glen Ridge, N. J.; with the Lynn, Mass., Oratorio Society, in a performance of "St. Paul"; with the New Haven Oratorio Society in performances of "Hera Novissima," and "The Stabat Mater"; with the Rubinstein Club of New York City, and with the Mount Vernon (N. Y.), Choral Society in a performance of Bach's "Christmas" oratorio. Mr. Young will close his December engagements in Philadelphia tonight (Wednesday) with the Philadelphia Oratorio Society, in "The Messiah." Mr. Anderson is booking engagements for Mr. Young into the early summer.

Christine Miller's Return Dates.

Christine Miller, Pittsburgh's popular contralto, has the unusual distinction of having four engagements within three months in the Twin Cities—St. Paul and Minneapolis. This series began with a recital in November before the exclusive Schubert Club of St. Paul, which engagement was the result of her great success before the same club last March. Miss Miller will sing in "The Messiah" with the Choral Club, of this city, on January 14. After her appearance last season with the Philharmonic Club of Minneapolis, she was immediately re-engaged for the club's "Messiah" performance this season, which occurs on Christmas night. The following week Miss Miller will appear as soloist at the symphony concert of the Minneapolis Orchestra under the direction of Emil Oberhoffer. Miss Miller is having pronounced success also with her engagements in the Middle West.

The Moscow Philharmonic Orchestra has engaged as conductors for some of its concerts, Strauss, Muck, Nikisch.

Reger has completed his op. 108, a symphonic prologue to a tragedy.

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DRESDEN BUREAU OF THE MUSICAL COURIER.
GEORGE BARBERT, 2, December 1, 1907.

In the concert of the Rollfuss Ladies' Akademie, our esteemed Fräulein Luise Ottermann sang, among other things, songs of the Dresden composer, Reinhold Becker, with such exalted fervor as one seldom hears from any singer. "Heimatklang" must be placed among the gems of German lieder; it is one of those few that seem to have gushed forth from the very heart depths, and sounds tones that no one could have caught with greater fidelity and warmth than Fräulein Ottermann, whose soulful interpretations should place her among the few great ones of the musical world. Gustav Schumann, the director, disclosed himself to be what the Germans call a "gediegener Spieler," who excels in those essentials in which a pedagogue should shine, namely, rhythm and technical accuracy, while the Liszt E major polonaise was quite a masterful performance.

In the concert of Ninon Romaine and Frau Hering-Warbeck, I went quite prepared to hear artists above the order of mediocrity. The former, a young American lady, is a pupil of Teichmüller, in Leipzig. She is full of life, verve, warmth and temperament, at the same time technically well equipped, and quite equal to the demands of the concert hall. The tour de force of the evening was the "Etude en forme de Valse" of Saint-Saëns, which earned for the player storms of applause and the demand for many encores. Also the Brahms rhapsody was enough in itself to make good Miss Romaine's claims to be heard in public. Madame Waring-Herbeck sang with much beauty of tone and refinement of conception songs of Schumann, Brahms, Franz, Albert Fuchs, Weingartner, etc., at once winning the sympathy of the audience, and showing much earnest study and thought.

Alfred Pellegrini, pupil of Sevcik, gave a concert with Melanie Dietel and Paulina Wienecke, all of them esteemed Dresden artists, Pellegrini being a teacher in the Conservatory (Hochschule). He shows much fine sense of tone and finish. Hearing him later at a matinee of Prof. Roth I was again convinced that his command of his instrument, both in attack and intonation, is quite excellent. Speaking of Roth's salon, I will make another mention of

the ballade of Nicolas von Struve, "Herr Edelfried," which I heard first in the concert of Marie Alberti and which was repeated here, making the same overwhelming impression, Paulina Wienecke distinguished herself, as in her concert, by much elegance of pianistic finish and refinement of style. Melanie Dietel could not with her vocal resources adequately interpret such a powerful song as the "Letzte Fahrt" of Roth.

The first chamber music evening of Rudolf Feigerl and Walter Schilling took on something of a perfunctory nature. Artists who are so overburdened with teaching and other arduous duties of a conservatory life, like Feigerl, cannot expect to rise to great heights, which he might with sufficient time and concentration easily attain, for otherwise this pianist has given much evidence of the most remarkable self-development. The works for discussion were sonatas op. 5, No. 1; op. 102, No. 1, and op. 69, of Beethoven; also a sonata, op. 38, of Brahms, which last was given with greater musical feeling and warmth than the others. Schilling is a very capable cellist.

Another joy was the highly interesting salon of Aug. Ludwig, where, after some works of Beethoven and some poems of Rud. Baumbach, Marx Möller, and Leo Heller, the author gave serious selections, from many works of his own, which I have noted on a former occasion. The salon is gotten up in the most approved modern style of the German "Raumkunst," and the many guests of distinction listened with high appreciation to this author and composer.

George Zscherneck, a pianist from Leipsic, showed great inward depth and penetration in the works of his program, a fantasia and fugue of Fr. Bach-Stradal; fantasia, quasi sonata of Liszt, and variations and fugue of Max Reger. Although he was not able to produce a very full or resonant tone from his instrument (which no doubt hindered him in giving full expression to his ideas), Zscherneck succeeded in convincing his audience of his intentions to such an extent that he was received with the heartiest recalls, and had to bow his acknowledgments several times after each number.

Our lately and greatly improved Philharmonic Orchestra (or Gewerbehaus Orchestra as it is more properly called), did itself so much credit in its performances at the second Philharmonic concert, that Prof. Hugo Becker, the cellist of the occasion, openly congratulated Olsen upon the fine orchestral accompaniment to D'Albert's C major concerto. It is a harmless sort of composition. Marcello's beautiful sonata in F major, a Schumann adagio; Popper's "Spanish Dance," were numbers which, under Becker's master hand, quite carried away his hearers, who applauded vociferously and an encore was granted. Becker's tone and finish is of the highest quality. Herr Naval has aged considerably since I heard him at his Vienna debut, years ago, and he may have been suffering from some indisposition, but taking his singing as a whole, he still shows wonderfully

smooth silvery tones in his noble cantilene and an exquisite refinement in his interpretations, especially in such songs as "vor meiner Wiege," of Schubert, and "Das Mühlenrad." Being rather coolly received at first, he aroused so much warmth at last that several numbers were added before his audience was satisfied.

In his concert in the Vereinhaus, Manén gave a performance of Bach's chaconne, which was one of the best I have been privileged to hear. A pupil of Sarasate, Manén has his master's elegance, with fabulous virtuosity. If his other selections were more on the style of "Kunststücke," calculated to catch the popular ear by the display of marvelous harmonics, flageolet, and double note playing, still in this he did not fail of his mark in arousing astonishment for quite extraordinary achievement. The young American pianist, Alma Stencel, who assisted, made a most sympathetic impression; her tone is large, her touch and tonal effects pleasing and masterful, in all of which I noticed sufficient evidence for a successful concert performer.

Percy Sherwood gave a Brahms-Abend not long since. It used to be said of Brahms that, when before the public, he seemed to play not for the listener, but for himself and the work he was performing. Nothing could be more aptly quoted of Mr. Sherwood's manner of treating these incomparable sonatas, in C major, F sharp minor, and F minor which he chose for his program, in which he revealed himself as a Brahms player of the first order. Able to penetrate with earnestness and abstraction from external things, into the hidden depths and meaning of this master's works, Sherwood could not but meet with instant recognition from a most attentive and highly interested audience, who heard him in his true métier. Never have I heard Mr. Sherwood when he was so able to put the best of himself in his interpretations. At the close, recalls abounded until an encore was granted, the Wiegenlied. "Schlaf sanft mein Kind." Congratulations fairly poured upon him, and then after the concert some of his listeners repaired to the Villa Sherwood, where an animated conversation, and collation tended to regale still further the spirits of a delighted and delightful company. Thus the evening passed, more than usually full of honor to the concert giver.

Anton Foerster showed himself to be a pianist of no mean technical attainments and of more than ordinary fine thought and feeling. While not exactly able to storm the heavens, still he may pose as a concert giver of interesting characteristics and qualifications, whose achievements are by no means small.

Margaret Melville's appearance here produced almost a sensation. There were some well known musicians who placed her Schumann numbers far above Friedmann's performances, while all the critics and musicians did not conceal their wonder that a foreigner could so thoroughly understand and penetrate so wholly, a German composer.

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Then again, her Brahms numbers pleased others most, while she was less successful in her Chopin numbers, probably owing to the fact of a long and exceedingly wearing concert tournée, which exhausts such a slight and delicate physique as that of this unusually young and attractive pianist. Frau Melville (she has only lately married a Polish officer) excels chiefly in her marked individuality, in a strong personal note, and plays with a certain divine afflatus, and a sacred fire, which place her interpretations sometimes even above those of Friedmann, who has quite taken Dresden by storm. Many were the visits to the Künstler-Zimmer, and many were the inquiries, as to who this remarkable young lady might be. Frau Melville may be sure of a warm welcome on her next appearance in Dresden, where she has achieved a decided triumph.

E. POTTER-FRISSELL.

Julia Allen as Violetta.

Julia Allen, the leading prima donna of the Italian Grand Opera Company, now making a tour of the country, continues to receive ovations for her beautiful singing and skill in acting. The following opinions are from the Pittsburgh papers on a recent performance of "Traviata," with Miss Allen in the role of Violetta:

Miss Allen, in the role of Violetta, gave a remarkably clever exhibition of the dramatic in singing. She is an actress to her finger tips and inasmuch as her histrionic ability is seconded by a pleasing soprano voice which she uses with consummate art, she is very effective in opera, more effective indeed than many a more gifted singer lacking in the dramatic fire.—Pittsburgh Sun, December 18, 1908.

Miss Allen as Violetta sang magnificently, gloriously, beautifully. Her Lucia of Tuesday night was eclipsed, and her artistic interpretation of the dramatic part of her role still further enhanced the beauty of her vocalization. Her closing scene was perfect. I was ready and willing and anxious to remain and hear her sing it all over a second time.—Pittsburgh Press.

Seldom has such a demonstration been seen at the close of a grand opera production in Pittsburgh. It was an enthusiastic outburst of critical appreciation of a production of the Verdi masterpiece. In the role of Violetta, Julia Allen's superb singing was made so effective by fine acting that some of the most noted prima donnas ever heard here in this part suffer by comparison with her work last night.—Pittsburgh Telegraph.

Heinrich G. Noren has finished a new symphony in B minor, which will be led by him at a Berlin Philharmonic concert, February 11, 1909.

Cecil James Enjoying His Best Season.

Cecil James, the tenor, is having engagements galore this season. The singer has appeared East, West and South, and everywhere has won the appreciation of the most critical audiences, and better still for him, the golden prospects of return engagements. Mr. James opened his season for 1908-1909 at Spartanburg, S. C., October 12. The next two days, October 14 and 15, he sang at the music



CECIL JAMES,
Tenor.

festival in Charlotte, N. C. October 16 he was heard at Greenboro, N. C. His bookings, past and future, since the Southern festivals, follow:

October 19.—Port Jervis, N. Y.
October 21.—Wilkes-Barre, Pa.

October 24.—Carlisle, Pa. (Woman's Club).
October 27.—York, Pa.
November 2.—Sandusky, Ohio.
November 3.—Tiffin, Ohio.
November 4.—Findlay, Ohio.
November 5.—Marietta, Ohio.
November 6.—La Fayette, Ind.
November 7.—Eau Claire, Wis.
November 9.—Lead, S. D.
November 11.—Mitchell, S. D.
November 12.—Des Moines, Ia.
November 13.—Oskaloosa, Ia.
November 14.—Cedar Falls, Ia.
November 16.—Jacksonville, Ill.
November 17.—Indianapolis, Ind.
November 18.—Frankfort, Ky.
November 19.—Chillicothe, Ohio.
November 20.—Charleston, W. Va.
November 24.—Poughkeepsie, N. Y.
December 9.—Marietta, Ohio (A Tempo Club).
December 10.—Ypsilanti, Mich.
December 15.—Yonkers, N. Y. (Yonkers Choral Society).
January 25, 1909.—Raleigh, N. C.
January 26.—Columbia, S. C.
January 28.—Savannah, Ga.
February 7.—Boston, Mass. (with Handel and Haydn Society).
February 22 to March 13.—Three weeks' tour.
April 13.—Detroit, Mich.
April 20.—Philadelphia (Choral Society).
April 23.—Westfield, N. J.
May 4 and 5.—Manchester, N. H. (music festival).
May 6.—York, Pa.
May 13 and 14.—Nashua, N. H. (music festival).

This is not supposed to be an age of superstition, yet a most absurd case of superstition prevented a performance of Offenbach's "Hoffmann's Erzählungen" at the Vienna Royal Opera recently, or to be exact, on December 8. The work had been announced and all preparations had been made, when suddenly on the day of the performance the management made known that "wegen eingetretener Hindernisse," "Hoffmann's Erzählungen" would not be performed and that Puccini's "Bohème" would be given in its place. Such an announcement of itself would not excite wonder, as sudden changes in the repertory of all opera houses are frequent occurrences, but now comes the ridiculous part of it. On the afternoon of the 8th, one of the singers who was to take part remembered that it was on December 8, twenty-seven years ago, that the Ring Theater burned down at Vienna during a performance of "Hoffmann's Erzählung." He communicated this to Director Weingartner and the result was that Offenbach's work was not permitted to be given on that date.

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LEIPSIK, December 2, 1908.

The eighth Gewandhaus concert, with Ernst Dohnányi as soloist and Arthur Nikisch again at the conductor's stand, brought the Mozart "Figaro" overture; the Beethoven second piano concerto; the orchestral "Dance of the Furies," from Gluck's "Orpheus"; a march, a pastorale and an introduction and fugue from Dohnányi's op. 17, for piano solo; the Strauss "Heldenleben." The Mozart and Gluck numbers were reasonably full sounding and beautiful, and Dohnányi's playing of the Beethoven concerto was rare art. Hardly another artist but Godowsky would so thoroughly abandon the virtuoso element for the old style at its purest. The Dohnányi solo pieces are in simple style, and sound very well, so that they may attain popularity as character pieces. The Nikisch reading of the "Heldenleben" was an incomparably great one, and the orchestra played in verve, balance and tonal finish that could not be surpassed. There is no difficulty in hearing even the intricacies of a Strauss score when they are presented in this clarity.

The eighth Gewandhaus program of the century ago, November 24, 1808, had a Beethoven symphony; a vocal scene by Winter, sung by Herr Klengel; a "Fortepiano" concerto by Mozart, played by Music Director Müller; a chorus (à la polacca) by Schuster; a symphony by Haydn; the finale for soloists, chorus and orchestra, from Friedrich Schneider's opera, "Allwills Entzauberung."

The fifth Philharmonic concert, under Windenstein, introduced to Leipzig the now famous "Kaleidoscope" orchestral variations by Heinrich Noren, of Dresden. Two soloists were present. Otilie Metzger, of Hamburg, sang the Bruch "Achilles" contralto aria and Brahms songs. The fourteen year old cellist, Kola Lewin, played the Volkmann A minor concerto. Lewis is Russian, but is in

the Leipzig Conservatory for continued study under Julius Klengel. He is a gifted boy, both musically and in the early acquired control of the instrument. Frau Metzger is generally better disposed, nevertheless several additional songs were necessary here to secure her final release from duty. The Noren variations were first played in public at the Dresden festival of June, 1906. Later, they became further celebrated by a lawsuit, in which the proprietor of the Strauss "Heldenleben" sued for damages thought to have accrued through Noren's intentional use of a Strauss motive. The "Kaleidoscope" publishers won, and all of the publisher parties, as well as Noren, were present for the Leipzig baptism. Then came the "Heldenleben" itself two days later, in the Gewandhaus, but probably without timing the other production. The Noren variations and double fugue constitute a work of about forty minutes' duration. It is thickly scored in at least some part of every variation, yet the musical motive is hardly ever a complex one, and if the conductor only succeeds in properly balancing the noise, the auditor is able to take the message at the first sending. But in this performance the wind pressure on the horns was tremendous, and the seismograph could no longer record the shock. In truth, the composition should gain at least 50 per cent. through a Nikisch reading.

The American pianist, Marguerite Melville (now Mrs. Karl Liszniewski, of Vienna), gave a recital in the Kaufhaus. She played Haydn "Variations," the Brahms C major sonata, a Chopin G flat impromptu and F major ballade, also a solo group by Reger, H. Melcer, F. Brzezinski ("Variations," op. 3), d'Albert and Leschetizky. This artist is not one whose mood has much to do with her renditions, but her reading shows so much mental vitality and clear thinking that she commands interest through her entire program. There will be few who will better succeed in holding this Brahms sonata together. Though she did not arouse the audience to great enthusiasm she was shown decisive appreciation at every hand, and she played encores at the program's close. The Brzezinski "Variations" have musical value in about the style of the Brahms-Handel, and they deserve promotion. The composer lives in Leipzig.

Alice Ripper, of Budapest, gave her annual piano recital with the Bach-Liszt "B-A-C-H," a Chopin group, with the F minor fantasia; a group of Corelli-Friedenthal, Tschaiakowsky, her own "Humoreske," the d'Albert serenata and the Liszt second rhapsodie. Miss Ripper may

now be respectfully termed an amazon of the piano. She dashes away the greatest difficulties with indescribable surety and nonchalance. A few of her recitals finally show a slight inadaptability to the finely musical elements of a Chopin, but this does not deny the fact of her commanding tone of extraordinary beauty. As a character painter in anything of the Liszt or the general Hungarian or Slavonic school, she is probably unapproachable. Whoever hears her play the Liszt "Don Juan" fantasia will not soon forget that he has been in the presence of a piano talent of the rarest type.

The week has still another sensation to record. In Sascha Colbertson's second violin recital with the Windenstein Orchestra in Albert Halle, November 27, he reached inspirational heights which made his former concert seem only like an exercise preliminary. He played the Dvorák concerto, the Bruch "Scotch Fantaisie" and the Paganini concerto in D. The boy's musical gift was the prime fact in observation during the entire evening. He had had his rehearsal with the orchestra on the day before, and on the concert evening he was bubbling over with the joy of playing. After playing the noble Dvorák concerto in splendid vigor and exquisite character, he came into the Bruch fantasia with the impulse of a cyclone. If, in two decades of music hearing, the writer of these lines has heard anything more intense or better appealing to the higher emotions than this playing of the third movement of the fantasia, then it is unwittingly forgotten. Similar expressions have been heard from others who were present. As if in direct defiance of all difficulty, the boy added to the Paganini concerto the Sauret cadenza, which he put away without seeming to come to the end of his resources. The public was loath to go home at the close of the concert, and an additional twenty-five minutes had been clocked when the last encore was concluded.

His name is Sascha, but he is a Mischa. All those who have the luck to hear Mischa Elman in the Brahms concerto will get an approximate idea of the disturbance that is due when Sascha plays.

The Leipzig publishing house of Lauterbach & Kuhn has sold its entire catalogue to Bote & Bock, of Berlin. The catalogue embraces most of the maturer works by Max Reger. While the sale is an undoubted loss to the Leipzig publishing prestige, Lauterbach & Kuhn promise that after a period of rest they will start a new musical activity in

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Leipzig, which will more than fill the gap made by this sale.

Felix Mottl's single Leipzig appearance as conductor of an extra concert by the Philharmonic orchestra, may now be considered an annual. At his recent concert in the Albert Halle he presented the "Eroica" symphony, the "Meistersinger" Vorspiel, the "Walkyrie's Ride," "Wotan's Farewell" and the "Magic Fire" scene. Anton van Rooy had the solo part in the "Walkyrie" excerpt and in Schubert's "Death and the Maiden" and "Die Allmacht," with Mottl's own orchestral accompaniments. Van Rooy was in good voice for the occasion, and was greeted with great cordiality. The orchestra followed Mottl in utmost precision and good will. Wherever there was plain playing the results were enjoyable. The weaknesses came to light each time that a solo corps had work. The orchestra does not have high salaried principals for the various corps.

César Thomson has played a recital in Leipzig again for the first time in many seasons. He presented, to piano accompaniments, played by Paul van Katwyk, of Berlin, his own elaboration of Corelli's "La Follia" sonata; the Tartini "L'Arte dell'Arco" sonata; the adagio from Bruch's D minor concerto; a Dvorák Slavonic dance; a Chopin mazurka, and his own "Zigeuner Rhapsodie." The venerable artist was well disposed. As was to be expected, he played in fine precision through astonishing difficulties, until his hand began to tire, when results became less certain. His arrangement of the Corelli adds much serious music to the original score and especially provides fine work for the piano. The accompanist played heavily throughout the evening, but probably on instruction, since there was no orchestral support. As on numerous occasions during the week, the public was aroused to a high state of enthusiasm, and the concert was much prolonged by encores.

EUGENE E. SIMPSON.

Later Leipzig News.

LEIPZIG, December 9, 1908.

The ninth Gewandhaus concert consisted in a rendition of the Verdi "Requiem." The chorus was the usual Gewandhaus organization. The quartet of soloists were Frau A. Noordewier-Reddingius, of Amsterdam; Pauline de Haan Manifarges, of Rotterdam; Ellison van Hoose, of New York; Rudolf Moest, of Hannover. If Nikisch is so universally recognized a master of orchestral forces, the truth is just as positive that he is a great master of choral forces. He has no more trouble getting voices to balance with orchestra than he does in getting orchestral colors to blend among themselves. It is through this conductor trait that Nikisch gives a composer a "hearing" such as is hardly possible under any one else. The Verdi "Requiem" has just received a performance adequate in every particular. The basso Moest, of Hannover, has splendid voice and style. The soprano and contralto, both of whom have often sung in Leipzig and occasionally in this house, have never presented music better suited to their voices and musical style. Mr. van Hoose appeared in the Gewandhaus for the very first

time. His was a role that he enjoyed singing and he presented it with abundant voice and in full realization of its musical value. His voice is of about the right compromise between the brilliant and the sombre. His appearance is to be recorded as another of those which have done credit to American singers as a class.

The ninth Gewandhaus program of the century ago, December 1, 1808, had a symphony by Romberg; aria from "Pär," sung by Julius Miller; concerto for Waldhorn, composed by Hoffmeister, played by Fuchs, Jr.; vocal duet by Mozart, Madame Schicht; Herr Miller; overture by Righini; Gräbe's "Te deum laudamus," for chorus, soloists and orchestra.

The Bohemian Quartet's second concert has the Dvorák op. 105 in A flat, Beethoven's G major, op. 18, and the Brahms piano quartet, op. 26, in A major, with Carl Friedberg, of Cologne, as pianist. Friedberg also assisted the Brussels Quartet five days later in the Schumann piano quintet, op. 44. The Brussels men played also a Haydn quartet, op. 77, in G major, and the D flat major, op. 15, by Ernst Dohnányi. The Dohnányi work showed careful structure in rather vital material of medium interest. The whole impression was of a work by a musician of agreeable yet not compelling talent. Until now this artist earns a better interest as performer.

Composer Julius Weissmann assisted the singers—Anna Hartung and Karl Sattler—in presenting an entire program of the Weissmann compositions. Mr. Weissmann played his variations and fugue, op. 21, for piano solo. The sixteen songs represented parts of his op. 6, 15, 16, 22 and 23. The evening was sufficient to establish the composer as one of considerable individuality, with each work maintaining the respectable standard of the one before. The songs are made in the usual detail of modern "program" suggestion, and since they have reasonable warmth and melody a number of them may be found useful. Many of these works are published by D. Rahter, of Leipzig. The singers were both very capable and agreeable, and the composer played well enough to present the works creditably.

Recent song recitals here have been of mixed values. One of the most interesting of the entire season was that by Vernon d'Arnalle, now of Berlin. His program represented only Schubert, Schumann, Franz and Brahms. In his impressive conception every song came as a portrayal of a definite art idea and the public showed marked interest throughout the evening. The accompaniments were played by Eduard Behm, of Berlin, who is one of the greatest character painters that come to this work. His accompaniments of a Wüller-Schumann recital are vividly remembered after two years. Contralto Maria Kühne, a pupil of Frau Hedemondt, at the conservatory, sang to the accompaniment of Max Reger, her program showing only songs by Schubert, Brahms and Reger. She has a fine voice under reasonably good usage and her success was considerable. Marta Rudert is another who had the assistance of Reger and Concertmaster Hugo

Hamann, of the Gewandhaus. The latter artists gave beautiful performances of Reger's violin and piano suite, op. 93, in old style, and the Vieuxtemps "Ballade et Polonaise." In twenty-one songs, by Wolf, Liszt, Reger, Grieg, Strauss and Brahms, the singer demonstrated herself an unmusical person, whose talents do not warrant public concert giving. Tenor Oskar Noe gave a program of Schumann, Brahms and Schubert, in which he did many things not expected of good vocalists, notably, occasional use of the falsetto through an entire song. The soprano, Elizabeth Gutzmann, gave songs by Schubert, Cornelius, Schumann and Walter Petzet. Hers is a good voice under commendable usage, and her interpretative talent is entitled to respect. She was assisted by Walter Petzet, who played the Schumann F sharp minor sonata without proving gifted.

Among the November piano recitals in the Kaufhaus was the last matinee by Fritz von Bose, of the Leipzig Conservatory. He gave an interesting rendition of the Brahms-Handel variations, besides playing a Schumann and a Beethoven trio with the brothers Alfred Wille, of Altenburg, and Georg Wille, of Dresden. Frederic Lamond's program of Beethoven sonatas embraced the last five, op. 101, 106, 109, 110 and 111. A large audience showed enthusiasm and required additional Beethoven selections at the close. Constantin Igumnow, of the Imperial Conservatory in Moscow, played the Tchaikowsky sonata, seven pieces by Scriabine, the sonata, op. 8, by Rachmaninoff. Word had gone out in advance that the Rachmaninoff sonata was weak, notwithstanding the composer's steady industry of the last two seasons. The rendition by Igumnow showed possible sin in too much melody and a frame not closely enough built. Nevertheless the work may still be useful for occasional playing to audiences not overexacting. The artist left a very good impression as a prompt and forceful performer.

Magdalena Seebes, of the Dresden Opera, began her career about ten years ago as a member of the Leipzig Opera. She makes occasional appearances in the home city and has just sung a successful recital in the Kaufhaus. A few tones in her voice show the hard wear they have experienced for a decade. In general the singing is very agreeable, specially supported by fine style and liberal musical endowment. Eva Lissmann, of Hamburg, is another who formerly had musical connections in Leipzig, though not with the Opera. Her recent recital was given to a full Kaufhaus and her singing was enjoyed by everybody. The result represents a praiseworthy evolution, since she is said formerly to have sung badly. In a triple concert arranged by the Hugo Sander bureau there came a singer, Käthe Hörder, who may have a career as a coloratura soprano. Her selections were Mozart's "Mia speranza adorata" with orchestra, and with piano Jomelli's "La Calandrina" and Alabieff's "Nightingale." The young woman's voice seems to be under right usage. The lower tones would sound better if more intensified, but that might not be advisable procedure for one whose five or six high tones are her stock in trade. In the Alabieff selection she sang an unusually good down chromatic scale from a high D, and

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as if to prove that it was not accident she sang it still better as encore. Her teacher is the comparatively unknown Frl. Schubert, of Leipsic, who was for a time pupil of Madame Viardot, in Paris. The same concert brought the uninteresting cellist, Rosa Brany, in the Popper "Forest" suite with orchestra, also pianist Martha Berthold, of Dresden, in the Saint-Saëns G minor concerto. The pianist has all the native qualities of an artist but she has not found modern teaching. The depressed knuckles and trap door drop of the arms are no longer admissible in a modern concert performance. But Frl. Berthold's gifts were sufficient to deeply warm her audience, notwithstanding the handicap.

EUGENE E. SIMPSON.

Sinsheimer Quartet Concert.

Following was the program played by the Sinsheimer Quartet at the third concert of the Chamber Music Club of New York, at the American Fine Arts Society, Sunday, December 20, at 3:30 p. m.:

String quartet, op. 29.....Schubert
Quartet for piano, violin, viola and cello, E flat major...Beethoven
Alvina Friend-Sinsheimer at the piano.

String quartet—
Theme and Variations.....Grieg
Scherzo.....d'Albert

Asked to specify at once the striking moments of this program, one would mention the singular d'Albert scherzo, full of striking originality, its difficulties surmounted with ease by the four young men; the curious theme and rhythmic surprises of the excerpt by Grieg, in which again there was unity of ensemble coupled with individual excellence, and the musical, sympathetic and clean-cut piano playing of Alvina Friend-Sinsheimer, the talented wife of the violinist. Schubert's quartet, its graceful menuett and general melodiousness (for that matter this applies to all he ever wrote), and the complete homogeneity of the four artists of this exceptional Quartet, this must have been felt by all. Accidents seem barred when they play; wet or cold weather are never pleaded in extenuation of shortcomings, this stock excuse for stringed instrument players. Ovide Musin, Oscar Saenger, E. H. Coryell (the manager), and others who must hear much good music, but know exceptional playing, were observed in the audience. At the January to concert, quartets by Beethoven and Schumann and Leket's quartet for piano and strings comprise the program.

Augusta Cottlow in the Middle West.

Augusta Cottlow is meeting with brilliant success on her tour through Illinois, Wisconsin and Iowa. She has been the recipient of social attentions everywhere, and the papers have been loud in her praise. Both artistically and socially Miss Cottlow is a prime favorite in the Middle West.

Hermann Gura has been engaged for the Hamburg Opera, beginning next season.

Leoncavallo's "Zaza" had a big success in Berlin last week.

JULIAN EDWARDS, SUCCESSFUL COMPOSER.

Julian Edwards, widely known as a composer of light operas, has always shown a marked talent for works of more serious character. When Mr. Edwards writes as he feels inclined, he produces cantatas and other profound compositions, but when demands come for music of a more popular nature, he is in duty bound to supply it. However, he devotes many days to scores of elevated and lofty caliber and just at this time he is doing it to splendid purpose. Mr. Edwards has just completed an Easter cantata, "The Lord of Love and Light," text by William H. Gardner, for solo quartet, chorus and orchestra. This work will shortly be published by G. Schirmer. Besides this cantata, the composer is putting the finishing touches to an oratorio, based upon the story of Mary Magdalen. The text is by Hermann Klein. Mr. Edwards considers this the most elaborate and important work thus far attempted by him. A third work of entirely different character, a secular cantata, is also under way. This is entitled, "Waconah," and as its name signifies, is based upon an Indian legend. The words are by Leontine Stanfield. When completed, "Waconah" promises to be one of the works of powerful dramatic interest, and will require an entire evening for performance.

Among Edward's published cantatas, which have won popularity, is "The Mermaid," presented for the first time at Carnegie Hall, New York, April 23, 1907, by the Musurgia Society, under the direction of Walter Henry Hall. The same year, the work was also produced by the Brooklyn Oratorio Society, under the leadership of Mr. Hall.

"The Redeemer," another of Edwards' successes, was sung at Ocean Grove, N. J., by a chorus of 500 voices, assisted by a large orchestra, under the direction of Tali Ezen Morgan; by the Chautauqua Chorus of 300 voices at Chautauqua Assembly, New York, under the direction of Alfred Hallam; by the Choral Society of Mount Vernon, N. Y.; at the Toledo, Ohio, music festival by a chorus of 700 voices, under the direction of Mr. Percival, and in many other cities.

Edwards' sacred drama, "Lazarus," promises to be even more successful, judging by the opinions of experts. This work will require a quartet of good soloists, a large chorus, and complete orchestra to do it full justice.

Now that the barriers are being removed, which formerly kept native composers out of the field of grand opera composition, it is expected that Mr. Edwards will re-enter the ranks as a competitor. He is strongly endowed with the dramatic instinct, and his long experience and knowledge of the lyric stage ought to encourage him to take up grand opera writing again, for he won some of his early fame by works of that school. Julian Edwards began his career with the performance of a grand opera in four acts, "Victorian," which was produced at Covent Garden, London, in 1884. The story of the opera is found

ed upon Longfellow's "Spanish Student." The one act opera by Edwards, "King Rene's Daughter," was originally intended by the composer for the contest at which Mascagni won the prize with "Cavalleria Rusticana." Edwards, however, did not complete the opera until several years later. When performed, "King Rene's Daughter," in conjunction with Gounod's "Philemon and Baucis," made a profound impression at the then Hermann's Theater. This is a charming work, worthy of the great artists and moreover worthy of a place in the repertoires of the leading opera houses here or abroad. "The Patriot," another one act opera, tragic as well as patriotic, with George Washington figuring as the hero, is a decided novelty, and is another work by Edwards that has been published. "Elfinella," a grand opera, in four acts, several orchestral works, a piano quintet, songs, etc., are sufficient to place Julian Edwards in the ranks of serious composers, rather composers of serious works. The overture for his opera, "Elfinella" has had public performances, and this may be said of all his larger works. Legions who think of Edwards chiefly as a writer of light operas will be surprised to hear of the extent and number of his cantatas, oratorios, grand operas and beautiful songs. As a composer, Julian Edwards is destined to win greater renown, now that he contemplates giving more time to serious composition. He has the gift for it and is above all a highly educated and profound musician, with the musical scholar's appreciation of the best in all schools.

In conversation with Mr. Edwards, one always notes his remarkable knowledge of music. It is wonderful how a musician who has figured so largely in the composing of operas of lighter vein should be so thoroughly conversant with the very highest forms of music. One sees that he is inclined altogether to classical works.

His cantata "Lazarus" should be in the repertory of all the musical societies in this country. Mr. Edwards is in the prime of life and a great enthusiast and no doubt, with the present impetus given to grand opera in this country, his serious operas will soon be heard at one of the big opera houses.

Among the musical personalities of New York no one is oftener seen at the important symphony concerts than Mr. Edwards, and always accompanied by his very genial wife, who has been a great source of encouragement to him in all of his musical achievements.

In Munich a plan is on foot to found a Volks Oper, that is, an opera for the people. A committee has been formed for this purpose. It is the intention in this new undertaking to give light opera and to resurrect old, forgotten works, and to present opera at prices ranging from 25 cents to 50 cents, prices that will be within the reach of the lower classes. Such a movement has also been on foot for some time in Berlin, but at present there seems to be little hope of its realization.

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MILAN, December 9, 1908.

At the Dal Verme "Fasma," a new opera by Maestro La Rotella, has had a good success, the music being melodious and not too ultra modern in its orchestration. Here is a young composer who has allowed his ideas to flow easily without tormenting them and reducing them to barren notes, inexpressive and unadapted to the situations. The subject is Polish, an episode of the great insurrection of 1830. This young composer is certainly a promise for the future. The interpretation was good and Emma Carlini made an impressive Fasma, dramatically if not vocally. The opera will undoubtedly enjoy many repetitions.

Another new opera has been given, but at Turin, "Cricket on the Hearth" ("Il grillo del Foculare"), in Italian. The music is said to be exquisite in form and structure—easy and flowing—but the opera did not have the success the music deserved, according to the Turin critics, on account of the subject, the libretto not containing situations strong enough. Ricordi bought the score some time ago, being enchanted by the finesse of the music, which is by Riccardo Zandonai, a young composer from Trento.

Strauss' "Elettra" will be given in February at La Scala. At the same theater, rehearsals of "La Vestale," by Spontini are already advanced.

The committee for the congress of music for the centenary festivities of the Conservatory of Milan is actively at work preparing a very interesting program for the eight days the congress will last. Marie Gibello will read a paper on why the bel canto exists no more, exposing the reasons and also showing the remedies. She is a profound student, and her physiological and psychological studies as regards the treatment of the voice will render her paper most interesting.

At the Adriano, of Rome, Mascagni is conducting his "Le Maschere." A private letter informs me that the success of the opera lies entirely in the secondary parts. None of the principals seem to be rightly placed in their respective roles.

The Teatro Costanzi has announced the list of artists engaged, few of the names being well known. No doubt that means nothing, as among the unknown sometimes a

strong talent may be found. "Walkiria" is the opening opera, to be conducted by Balling, expressly engaged.

Cilea's "Arlesienne" will be presented in several theaters of Italy this winter.

At Turin a lady composer has tried her luck with "Summer Night," a ballet which was pronounced by the critics to be graceful and light, the music depicting the poetic and suave tints of the subject. The name of this composer, already known by some successful symphonies, is Marchioness Del Carretto.

A demonstration for Poland was aroused at the Dal Verme during the performance of "Fasma." After the second act, the tenor, Lelira, who is a Pole (and had nothing to do with the performance) and the lady singers, also Poles, came on the stage, and Lelira delivered a short speech, thanking La Rotella and the librettist, Colautti,



AN ITALIAN CARICATURE OF RICHARD STRAUSS.
(From Ars et Labor.)

for having chosen a Polish subject for their opera, ending with "bravas" for Italy and Italian art.

Maestro Serafin, the young conductor at the Dal Verme, was applauded to the echo at his evening of honor, for which he chose "Meistersinger."

Almost all the dialects of Italy can be heard by traveling companies, with actors of the native product. Venetian, Piedmontese, Milanese, Romagnolo-Sicilian (of which New York row is having a sample), and soon Neapolitan on a grander scale is to be added to the lot. De Lucia, the

celebrated tenor, it is said, will endow the new company and national theater with 200,000 francs.

The Sunday popular concerts began on December 6 at the Corea, of Rome, Panzner conducting.

The San Carlo, of Naples, opened on December 8 with "Crepuscolo degli Dei" ("Götterdämmerung"), under the direction of Martucci. The large theaters seem every year to open earlier than the year before.

Theatrical agencies are so prosperous that new ones are springing up every moment. Now it is no less a firm than Ricordi which is opening an agency in partnership with Count Grabinsky Broglio, proprietor of the chief theater for prose in Milan, the Manzoni.

Maestro Umberto Giordano has been in Rome for a few days only to witness the first performance of his "Marcella," and also as one of the judging committee for the Sonzogno prize. In an interview he declared that he has been working since two years on "La festa del Nilo," which Sardou fortunately had finished before leaving this world. Giordano hopes to have it ready for next year.

A new society for chamber music has been instituted in Rome by several artists resident in that city. The first concert, with a program entirely of Bach, was given on November 25, and was the opening one of a series of four.

The tomb of Pergolesi, in the Duomo, of Pozzoli, near Naples, will finally be redecorated with marble and the vault painted in frescoes; near the inscription on the wall a fine sarcophagus will be placed.

Another maestro di canto has established himself in Milan. Roberto Hazon is his name, and he hails from Australia, where he spent many years teaching and moving in the best musical circles.

At the Comunale, of Bologna, which is a most important theater at this season—equal to La Scala—"Aida" had a fine success under Mugnone's baton.

The Italians are elated over the success of Toscanini and Gatti-Casazza in New York.

Madame Angeri and Mr. Cocheus are both back in Milan after having had a successful season at Nizza Marittima.

The Galleria is quite amused, or, rather, puzzled, because the banquet in New York was given in honor of Gatti-Casazza and Toscanini before and not after the season.

Naples is getting to be quite a Wagner loving city. Nicola d'Atri, critic of the Giornale d'Italia, of Rome, has written quite a long article commenting on this new taste and asking whether it is really sincere or simply a fad.

La Scala will soon open its doors, and Milan will then become musically more lively.

E. R. P.

Bruch's latest work is a choral cantata entitled "Easter." It will have its première in Cologne.

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FLORENCE, ITALY.

FLORENCE, December 15, 1908.

The opera season opened here with "Norma." Vincenzo Lombardi conducted a most adequate orchestra, with enthusiasm and telling authority as to traditional interpretation. The superb work of that noble artist, Giannina Russ, as Norma, kept the mediocrity of other roles from weighing too heavily. The ensemble was clean and worthy, while Russ, at all times, was supreme, vocally and intellectually. Some of our enterprising impresarios in America have need to explain why this magnificent artist is away from New York any season. She received repeatedly most enthusiastic ovations.

"Don Pasquale," with a different cast, followed, and although most painstakingly presented, failed to arouse any enthusiasm. Indeed the fortunes of the opera season here do not seem to be particularly bright. The Teatro Verdi was empty last Saturday night when the new opera, "Cadore," by the Maestro Montico, was performed for the first time, and the following evening the performance was prohibited by the authorities, who feared that the presence on the stage of actors impersonating Austrian officers and soldiers might lead to a demonstration on the part of the audience—if audience there should be!

We are promised a week of opera during the holidays, however.

On Sunday evening, at Signa (Teatro Ernesto Rossi), there came a very great audience to hear the debut of the young American baritone, Sidney Segal, who appeared under the stage name of Sidney Falero. "Pagliacci" was the opera and the young artist showed great vocal talent and a glorious voice, with which he must surely work out a very brilliant career. He got through the prologue with such telling effect that the enthusiastic audience would not be appeased until the number was repeated. The other performers were fairly good. The orchestra was conducted by Vincenzo Lombardi and the first violin was that fine player, Fanfulla Lori.

Marquis Piccolellis and his orchestra will probably give their concerts this year in the beautiful Pergola Theater.

Miss Grenville, the prima donna, of Paris and Nice, or more properly of America, is coming in March to study with Signore Braggiotta.

The Friday musicales at the Lyceum are attracting an ever increasing patronage. On November 20, the Signorine L. and E. Vitolo, violin and violoncello, and Signorina Vocatura, piano, gave a delightful rendering of Haydn's trio No. 1, followed by a Chopin waltz. Signorina Vitolo, the pianist, played Antige's "Fileuse," and

Signorina Emma Vitolo gave the Saint-Saëns' scherzo for violoncello gracefully and with unusually good technic. These three musically gifted sisters were greeted with much applause.

On December 4 La Signora Galeotti, composer and pianist, will give a program at the Lyceum consisting entirely of her own works.

The English Dramatic Club gave H. J. Byron's well known comedy, "Our Boys," last Monday evening at the Villa Trollope. The play went with swing from start to finish and the laughter and applause that rang through the crowded private theater showed the keen appreciation of the audience. The parts were assumed by Mrs. Hope, Misses Tobin, Purser and Bindon, and Messrs. Gordon,



LATEST PICTURE OF KREISLER.

Carmichael, Hope and Bradley. The "Old English Dances," rendered by the orchestra, made another very pleasant feature of the evening's entertainment.

Some excellent singing and playing was heard at the concert at St. Mark's Church house. Miss Tyas, who contributed so greatly to the success of the program, is a pupil of Professor Iffert, of Vienna, and Jack Emmerson, who has a real bass voice, is a pupil of Ivor Mackay, of London, but at present has come to study with Maestro Povesi here.

Signor and Signora Braggiotti have given a complimentary dinner to their American pupils at their beautiful Villa Braggiotti, near Monterghi. Many representatives from the different States were there, and the banquet was most beautifully Americanized—a thing

many an European hostess has secretly admitted to be rather difficult. The name cards and menus were artistically done in gold and blue, and with the delicious meal the feast and fun flowed famoso. As a matter of course there was informal music late in the afternoon by the advanced pupils, and, finally, as the sun was sinking behind the trellised roses over the portals of the music room, La Signora Braggiotti sang Brahms and the "Dichterliebe." She sang with noble art and exquisite voice.

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MUSICAL LOS ANGELES.

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Los Angeles is setting a musical pace this season that few cities of its size, or larger, can compete with. The Los Angeles Symphony Orchestra gave its second concert of the scheduled six December 18. Remembering Beethoven's birthday, the "Eroica" symphony and the seldom heard triple concerto, op. 56, for piano, violin and violoncello (Mrs. Lott, Mr. Krauss, Mr. Opid, artists) were the main numbers. At the first concert in November the first American presentation of Shapleigh's "Ramayana" suite was given, and Emilio de Gogorza, a favorite here, sang twice with the orchestra.

There are two series of chamber concerts in progress which are successful from an artistic and financial standpoint. The Lott-Krauss series gave its second program December 10, and Haydn's "Kaiser" quartet, Grieg's "Romanza" and Schubert's "Death and the Maiden" were played by the Krauss Quartet, consisting of Arnold Krauss, Oscar Seiling, Julius Bierlich and Ludwik Opid. With Mrs. Lott at the piano, Schumann's quintet was played, and Mr. Lott, baritone, gave a group of songs by Arensky, Schumann, Brahms and Elgar.

The third concert of the Nowland-Hunter Trio, Eugene Nowland, violin; Frederick Guttererson, cello; Fordyce Hunter piano, was the best they have given. The program was the trio by Chaminade, a violin and piano sonata by Howard Brockway and the trio, "Noveletten," by Gade.

The principal clubs have given their first concerts. The Ellis Club, a male chorus under J. B. Poulin's direction, gives six concerts a year on the associate membership plan, as does the Woman's Lyric Club, also under Mr. Poulin, and the Orpheus Male Chorus, J. P. Dupuy directing. All these clubs are in a flourishing condition and give excellent programs, always assisted by prominent soloists. There are two organizations studying the operas, one under the guidance of Bruce Gordon Kingsley, the other under Pietro Buzzi.

Quite recently the music and art committee of the Chamber of Commerce, Charles F. Edson, chairman, and the Board of Education endorsed the plan to give a series of concerts for the students of the high schools and grammar

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grades. So far there have been three programs given at Los Angeles High and Polytechnic High schools; song recitals by Charles F. Edson, piano and violin recital by Mr. and Mrs. Thilo Becker (formerly Otie Chew) and the Krauss Quartet. For the grammar schools Mr. Edson, the Krauss Quartet and Mr. and Mrs. Harry Clifford Lott have given programs. The average attendance at these concerts is 2,000, and the six concerts are given to the students only for \$1. This plan is to be carried into many of the schools in Southern California, and is bound to result in added power to music.

Rudolf Friml, pianist and composer, who has been in Los Angeles several months and has appeared at several concerts with success, will return to New York City in February.

The Dominant Club, a woman's organization of sixty members of the musical profession, gave a luncheon for the Maud Powell Trio and Adela Verne during their engagements here.

The Ganut Club, the male portion of the profession, entertained Arthur Hartmann, Alfred Calzin and Gogorza while they were in Los Angeles.

The faculty of the school of music of the University of Southern California, in Los Angeles, gave a concert last week. The vocal department was represented by Norma Rockhold-Robbins and Abraham Miller; the piano by Carrie Trowbridge and Kate Condit-Brimhall; violin by Oscar Seiling; organ by the dean, Walter F. Skeele.

Fannie Dillon, a local pianist and composer, is accomplishing much. Aside from her piano compositions, which have been played by Carreño and Verne, she has just completed some profoundly beautiful music, to be given in conjunction with Browning's "Saul." The themes, "Saul," "David," "Love," and several of pastorelle character, are original, conforming perfectly to the text.

Harrison Williams, a pupil of Godowsky, gave a piano recital last Saturday, and he proved to be a fine performer.

The popular contralto, Catherine Estelle Heartt, and Louis Dreyfus, teacher of languages, were married this week.

Edwin House, baritone, recently from Kansas City, is establishing himself quickly in Los Angeles.

The fifth Bach Festival will be held at Duisburg (Germany) in 1910.

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The musical departments are strongly equipped. The school orchestra has four conductors: André Benoist, Carl Reincke, Frank W. McKee and Dudley Mansfield. Mr. Sterner, the president is at the head of the vocal department. At a recent concert by the school given at Carnegie Chamber Music Hall, four of his pupils sang, and surprised the audience by their excellent training. André Benoist is head of the piano department, and associated with him are Messrs. Ruhland, Huber and Spencer and the Mesdames

Hawley and Pratt. The masters of the violin department are Gregor A. Gaitz-Hocky, Wolf Kostakowsky, Mark Hallam and a number of assistants. Leo Taussig is master of cello. S. Reid Spencer and Emile Andrew Huber direct the classes in harmony, counterpoint, composition and other theoretical branches. The principal teachers of organ are William Edward Taylor and the Messrs. Ruhland and Spencer. Mr. Mansfield teaches mandolin, Giuseppe Melfi teaches harp, Frank W. McKee teaches cornet, Carl Reincke teaches clarinet, and other orchestral instruments are taught by members of the New York Philharmonic and New York Symphony orchestras.

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The season's opera at the San Carlos Theater, Lisbon, is to begin with French opera performed by French singers, followed by a series of Italian opera with Italian casts, and then a season of German. The list of works to be mounted includes "Manon," "Werther," "Mignon," "Lakmé," "Le Chemineau," "Aida," "Madame Butterfly," "Traviata," "Trovatore," some French operas in Italian dress, such as "Les Huguenots," and "Le Prophète," and Bellini's "Capuletti e Montecchi," "Salome" (to be given in Italian), while the German performances are to consist of three cycles of the "Ring," under the direction of Fritz Beidler.

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Kreisler in the North.

The following are excerpts from the latest press notices of Fritz Kreisler, who has been reaping a whirlwind of success in Scandinavia:

Fritz Kreisler had a packed house at the Casino last night. With a program consisting exclusively of old composers: Handel, Bach, etc., the glorious violinist quickly played himself into the hearts of all music lovers. It is impossible to know what to admire most in Kreisler: his noble swelling tone, his manly rhythm, strong bowing, his complete annihilation of all difficulties and their limitations, or his quiet humming pianissimo, which almost takes one's breath away. He gave an old minuet of Porpora; finer musical insight and rendition than he gave us there I have never experienced; and there was a quiet expiring melody of Couperin, which should have touched the music deaf stones. Kreisler is a wonderful artist, one of the very few you can listen to for hours without tiring. In spite of a very hot temperature the applause knew no bounds. It would be senseless of Kreisler not to pursue his victory this time and to disappear like the last time he played here. It is announced that he will return in fourteen days to play in the large hall of the music palace.—(Kjellerup, the most noted critic in Copenhagen Politiken.)

A musical evening where all details are impressed clearly and vividly into one's memory and collected as unusually beautiful art imprints; given by a personality, mastering his art to perfection; Kreisler's technical ability is such as to suppress all criticism excepting the most narrowminded. He is a charmer, who knows how to say the most commonplace things in a way most enchanting. Every strain, every note, he gives a value of personal impress, the hairbreadth displacement of the rhythm, an accent—or what is it that makes you listen entranced to this man's clear and distinct tone language. You understand him, that is the secret and the charm in this music freemasonry between the gifted artist and his appreciative auditor. Kreisler started with two old sonatas, Handel's A major and Bach's E. major; then followed Bach's adagio and fuga in G minor for violin alone—rendered with freshness, heartiness and increasing bravura; then followed a section of lesser numbers which probably showed Kreisler's enchanting personality at its best, such as Couperin's "Chanson Loutis XIII," andantino by Martini, both magnificently rendered. And what a violin tone! Fresh and warm, soft and smooth flowing, a stream of harmony so healthy and beautiful that you might imagine it could heal the sick. There may be cranks who would accuse Kreisler of exaggeration. Perhaps—but he exaggerates only so much as the few

chosen may be permitted, and in such a way as is necessary if he shall give us something beyond the always correctly tiresome, and the always unblamable average. The concert took place in the Casino, which was filled; Kreisler was given a splendid reception and the audience fairly worshipped at his feet while at the finish he gave several extra numbers amidst thundering applause. He will return later in the month.—Copenhagen Dannebrog.

Fortunately for Copenhagen she has not forgotten who and what Fritz Kreisler is—the public sometimes has a remarkable short memory. It was therefore to a full house that the world renowned artist played in the Casino last night. And as he played through his big program, consisting mostly of unusual numbers, the enthusiasm of the audience increased to such a degree that to satisfy in some measure Kreisler had to give three extra numbers. It would, however, be impossible to imagine that an artist of Kreisler's rank should not be able to enthuse an audience which is very appreciative, when the right stuff is presented. This man embodies everything in his playing. Character and backbone in his sharp rhythm and energetic bowing; gracefulness and soul depth which make his cantilene enchanting; an intelligence which embraces the most opposite styles; a tone which is an oral feast sometimes through its immensity of volume, at other times through its sweetness—and let us not forget it—although often tempted to do so on account of the enchanting expression and ideal beauty of rendition—a virtuosity which makes fun of all difficulties and surmounts them as the most commonplace thing in existence. A greater violinist than Kreisler is not in existence today.—Copenhagen Nationaltidende.

Fritz Kreisler gathered a full house last night in the Casino concert hall. Kreisler belongs to those artists before whom we humbly bow down because we feel that they are the favorites of the gods. His art is not like the hurricane which sweeps everything before it, but like the mild zephyr which talks its own genuine language to the heart and mind. In this fashion Kreisler draws the audience into his enchanting circle and holds them spellbound while he relates his poetic tale about what the composers meant to say. Criticism of his sometimes too accentuated bowing, which somewhat lessened the poetry of his play, is, however, not sufficiently well grounded to spoil the total impression.—Copenhagen Vort Land.

A glorious evening! An uninterrupted succession of glowing impressions of beauty. A meeting with the really grand, everything conquering art! So ran the expressions among people after the concert last night. Since Sarasate's visit five years ago no violin has sung itself into the hearts of a Christiania audience as Kreisler's did last night. And how has he not been bountifully provided for by the gods? He masters everything—technic, styles, temperament. Bach's solid German thoroughness, the coquetry of the Italian masters from the seventeenth century, Paganini's witchery and Wieniawski's finely calculated modern virtuosity—at no point is there any hesitation or a step beyond the ideal. A Kreisler concert does not give occasion for an ordinary criticism. It demands the singing of hymns of praise. Unfortunately my pen is not able to swing with the required elegance in the ether of poetry, and I therefore resign myself to say in common everyday parlance: Don't let him leave Christiania without having heard him. With my honest reputation I guarantee an evening never to be forgotten—because for an hour or two you will be carried into the heights where happiness of soul reigns supreme and where sorrows are bygone sagas. Kreisler's audience last night was so completely carried away that they had actually to be put out of the hall by force. Hardly ever has the old concert hall been the scene of such enthusiastic admiration.—Kristiania Morgenposten.

The Misses Dailey and Hussey in West Virginia.

Monica Dailey, pianist, and Ada Campbell Hussey, contralto, were the artists at a concert recently given in Parkersburg, W. Va. The papers spoke of these two excellent artists as follows:

Miss Hussey has a powerful contralto voice under excellent control. Moreover, she has a captivating stage presence and is good to look at. She soon had the favor of her audience and was recalled repeatedly. Robust as her voice is, it is yet sympathetic and stood well the test of Schumann's tender "Nussbaum." It was more apt to better suit Fred H. Cowen's joyous "Birthday Song" or the sustained "Drei Wanderer." Of the straight heder the "Nussbaum" was the best she did, but she was at home in the ballad style and caught finely the yearning of Arthur Foote's "I'm wearin' Awa', Jean." One of the most pleasing parts of the vocal program was the group of burlesque settings of several of Edward Lear's nonsense verses. Some of these were a little hard to recognize by the titles, but turned out to be familiar enough when Miss Hussey came to sing them. One of her admirable traits is a clear enunciation that made even the German songs easy to follow. Monica Dailey is a wonder. If the piano presents any technical difficulties for her, they were not apparent last night. Our old friend, the "Rondo Capriccioso," became a new thing under those wonderful hands of hers, which seemed to become fluid—to melt into the keys and become part of them. Yet they had strength as well as flexibility at the proper times. Refreshingly free from affectation, the key to her as an artist was given in the odd, little, old-fashioned, how—half a curtsy—with which she welcomed the applause that welcomed her. It gave somehow an expression of wholesome sincerity that was justified by her honest treatment of her selections.—Parkersburg, W. Va., State Journal, December 8, 1908.

Miss Hussey displayed in her singing musical intelligence of a superior order. She sang with a dash and brilliancy, revealing the richness with which her voice is endowed. Monica Dailey, pianist, is a refined and intelligent artist, and genuine enthusiasm was evoked, and she graciously responded to numerous recalls. The player rose to those heights that kindle enthusiasm, and that touch of unusualness was to be found in all her selections. Her playing entirely came up to the expectations of every one and even surpassed them. The perfect control of the piano and, above all, the perfect understanding in every note are worthy of all praise, for she knew how to draw forth the greatest expression and finest qualities, so that music, piano and player were in perfect harmony in interpreting the music for the listener. Those who did not hear this artist, who has such technical skill, who possesses beauty and a fascination that is irresistible, missed one of the best attractions in a musical way ever heard here, and it is the desire of those who saw and heard her last evening that they may again have that pleasure.—Parkersburg Dispatch-News, December 8, 1908.

Miss Hussey has a beautiful, full, rich voice and sang with great ease and expression that charmed her audience. Miss Dailey is truly a great pianist and her playing was simply marvelous and held her audience spellbound. Every tone was full of feeling and expression and she displayed wonderful technic and musical intelligence in her interpretation of the numbers of her program.—Parkersburg Sentinel, December 8, 1908.

Fauré, of Paris, assisted last week at a Berlin chamber music concert in works of his own.

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"THE MESSIAH."

"The Messiah" was sung by the Oratorio Society of New York at Carnegie Hall last Saturday afternoon and last night, under the leadership of "Dr." Frank Damrosch, the soloists being Corinne Rider-Kelsey, soprano; Gertrude Lonsdale, contralto; George Hamlin, tenor, and Dalton Baker, bass. The oratorio of "The Messiah" is one of the monumental works that mark a period in the development of music. The origin of both oratorio and opera can be traced back to the early forms of drama, oratorio developing from the medieval "Mystery" play, as the opera succeeded the "Morality." It is probable that the soldiers of the First Crusade in their attempts to delineate the "Passion" and other sacred legends, introduced music as an accompaniment to dramatic action at these representations. Certain it is, that about five centuries later, and a hundred years before the birth of Handel, San Filippo Neri instituted a species of musical drama consisting of motets, psalms and songs of praise, set to Latin and Italian words and collected under the title "Laudi Spirituali." These sacred songs were sung by the priests in the oratory, or place of prayer, as a religious service. Later, Biblical stories, like that of the Prodigal Son, were set to music and sung, and about the beginning of the seventeenth century a work corresponding to our modern form of oratorio was performed in the oratory of the Church of Santa Maria della Vallicella, at Rome. From that time oratorio steadily developed and gradually grew into more complete and perfect form, being dedicated, however, solely to the use of the Church. In Germany a good example of the sacred oratorio toward the close of the seventeenth century is found in the "Passion Music" of John Sebastian Bach. This "Passion Music" and the other oratorios of Bach were, like their forerunners, intended for the service of the Church alone, but as the oratorio came to be employed in secular performances also, its structure underwent a change, and it is in this latter form that Handel wrote the greater number of his oratorios.

Georg Friedrich Handel, conceded to be the most representative of oratorio composers, was born in the same year as Bach—1685—and while Bach was bringing sacred oratorio to its highest development in Germany, Handel was doing the same important work with secular oratorio in England.

Handel's birthplace was Saale, in Lower Saxony, but while still very young he spent some time in Italy, and at the age of twenty-four he had crossed the English Channel and settled down to composing in London. For many years he worked with untiring energy, pouring out the riches of his fertile brain in various forms of his art, but principally in Italian opera. At that time the popular taste in music was little developed, and the successful operas of the day were made up of puerile and trivial melodies. Although Handel tried to conform to the prevailing ideas to some extent in writing his operas, it is probable that the work was, as a consequence, not wholly congenial to him. Moreover, few of his operas pleased, and by far the greater number failed. Either discouraged by his lack of success, or impelled thereto by the unconquerable tendencies of his own genius, Handel finally, when about fifty-four years of age, definitely abandoned opera for oratorio. In the ten years intervening between 1741 and 1751 he wrote eleven oratorios, of which "The Messiah" was the first and greatest. In order fully to appreciate and understand this masterpiece, we must view it from the artist's standpoint, apart from any religious significance. The composer has selected a subject sublime in character, as treating of performed mysteries. The most tremendous questions of life, death and the soul are involved. Their import reaches deeply down into the roots of being. Let us see how the composer deals with this weighty theme. We may say at the outset that a subject like this seemed to be especially adapted to the serious nature of Handel's mind, and it would seem also that there was wisdom in his choice, since his oratorios are immortal, while his operas are dead. The overture to "The Messiah" opens with a series of abrupt chords, following each other in somewhat harsh modulations, which have a certain massive solidity, extremely impressive in effect. This movement of only a few lines passes into a short and severely simple fugue, which arouses no other emotion than one of quiet expectancy. Here the vocal part begins with the consolation and the prophecy, "Comfort ye my people," and "Prepare ye the way of the Lord." At once all is joyous, the souls of men, oppressed by the evil of the world, are uplifted toward the coming light, and the exultant solo, "Ev'ry Valley Shall Be Exalted," suddenly breaks forth into the triumphant chorus, "The Glory of the Lord Shall Be Revealed." But the first feeling of joy in this wonderful prophecy is turned to fear as the people realize their own unworthiness, "Who Shall Abide the Day of His Coming?" Here the bass begins with a solemn larghetto movement,

which presently passes into a prestissimo, where the phrase, "For He is like a refiner's fire," repeats itself with terrible emphasis in an ever increasing agitation until the voice mounts to the very highest note and rests there. A pause, and a short adagio forms the close. Then comes the promise which shall renew their hope, "And He shall purify them." Humbly they await the words of the prophet that they may know the Messiah when He comes, and they are told in the simplest of musical speech that he will come as a little child. The contralto solo, in response, "O Thou that Tellest Good Tidings to Zion," is written in a joyous rhythm, the effect of exultant delight being enhanced in the accompaniment by the clear tones of the flutes and clarinets running in a counter melody above the violins. At this point there is an abrupt change in mood and the first forebodings of the dread tragedy that is impending are heard in the recitative and air, "For behold! Darkness Shall Cover the Earth," and "The People that Walked in Darkness." The music is of a dark and somber character, with much chromatic shading, and is given to the bass voice. With the close of the stately chorus which succeeds this, "Unto Us a Child is Born," we reach a point where for a while the tide of deep emotion subsides. All in tranquil, and the music of the "Pastoral Symphony" which follows presents to the mind the simple rural scenes about the little town of Bethlehem. We see the shepherds with their flocks as they are being gathered into the fold—the peaceful, gently flowing melody leads us to dream of eventide, of the slowly setting sun, and of the restfulness of the coming night. The voice breaks in, "There Were Shepherds," and then with an ethereal violin accompaniment the announcement is breathed forth, "And lo! the Angel of the Lord—who brings them 'tidings of great joy.' As a fitting response comes the exquisite chorus, "Glory to God," written almost entirely in the treble and producing an effect as of angelic voices pouring forth strains of heavenly harmony. The promises and assurances of the shepherd's care of his sheep are beautifully expressed in the next air for contralto and soprano. The accompaniment is played on the muted strings and the melody, full of the most searching tenderness and love, possesses a haunting sweetness that lingers in the mind. The closely bound legato phrases portray wonderfully the intense yearning of the Father of all toward His suffering children, "Come unto him, all ye that labor," for "his yoke is easy."

The second part opens with one of the grandest and most eloquent choric announcements ever penned by man, "Behold the Lamb of God!" It is written in a massive largo, the steady march of the accompaniment, every chord of which stands out in bold relief, moving majestically onward through the subtle modulations, but conveying the idea of an incomparable firmness and solidity. The two pedal points in the upper voice, sustained by the organ, peal forth like a clarion above the rich harmonies, and give an indescribable effect of majestic power. The vocal part is of the same imposing stateliness, and as the mighty anthem presses toward its close, one voice after another takes up the adoring cry again and again, until it seems to pervade the whole creation. In direct contrast with this announcement of the majesty of the Messiah, we hear again dim intimations of the coming tragedy, "He Was Despised and Rejected of Men," a singular example of the use of the major mode in such a subject, and the gloomy adagio, "The Lord Hath Laid on Him the Iniquity of Us All." The first mutterings arise, "All They that See Him, Laugh Him to Scorn," and then we hear the ironic and scurrilous mockery of the mob, "He Trusted in God." The last dread scenes of the stupendous catastrophe are passing—the tenor voice seems to sob out the short and broken phrases, "Thy Rebuke Hath Broken His Heart," and "Is There Any Sorrow Like Unto His Sorrow?" The voice dies into silence—the tragedy is wrought. But suddenly the change comes, and we seem to see the angelic hosts of seraphim and cherubim singing with glad voices, "Lift Up Your Heads, O Ye Gates!" "He is the King of Glory!" Before the "Hallelujah Chorus" we pause. What can be said of it that has not already been said? Nothing could be simpler—two or three majestic phrases, reiterated again and again, a burst of glorious melody, and then again the triumphant cry, "Hallelujah! Hallelujah!" and ever broadening and ever widening the mighty stream flows on until we see as in a vision the heavenly choir enraptured and the King of Kings enthroned, who shall "reign forever and ever." Handel's own words are perhaps the most fitting to describe this inspired song of praise: "I did think I did see all heaven before me, and the great God himself."

The third part of "The Messiah" is in a sense an anticlimax; it is the peace of the coming end—all has been suffered, all has been attained. "I Know that My Redeemer Liveth" will ever remain in the memory as a melody of

pure and sweet dignity, and "The Trumpet Shall Sound," with its clear throated trumpet accompaniment, will always please.

The oratorio closes with the two choruses, "Worthy is the Lamb," florid in character, and the severely plain "Amen" chorus, which forms a dignified and appropriate end. Fortunate is the master mind who must, perforce, entrust the creation of his genius to the hands of those who live after him, if his interpreter possesses the master mind also. To say that the performance as a whole was conceived in the broadest spirit and executed with the comprehension and adequate mental grasp which results in perfect achievement would be to say too much. There were gleams of light, there were moments when the attention was forcibly gripped and held, but there was no sustaining power to hold it there, and in this leadership the superb assurance that comes from complete mastery and impeccable knowledge was ever lacking.

Corinne Rider-Kelsey, the soprano soloist, was a delight to the ear at all times. The voice itself is of great beauty and of most unusual evenness of tone, and her delivery, in its complete sympathy with the aim of the composer, was entirely satisfying. Every word was perfectly distinct, and, moreover, this exquisite diction was wholly without the affectation which is so common a fault among singers. Purity of tone, absolute poise, an expression which though full of feeling was never without the restraint of finished art—all combined to make this singer's performance an event to those privileged to hear her.

George Hamlin, tenor, gave a superb reading of the solos entrusted to him, his voice being of most expressive quality. Throughout his work there were displayed a fine intelligence and the sympathetic beauty of his tone was especially marked. The recitative, "Thy Rebuke Hath Broken His Heart," was sung with much feeling and expressed fully the tragic significance of the music. The bass solos were sung by Dalton Baker, who was obliged to repeat the air, "Why Do the People Furiously Rage?"

Gertrude Lonsdale, contralto, showed much taste and feeling in her interpretation of the music, and her voice possesses a penetrating sweetness which is most effective in passages where pathos and dignity are combined.

The chorus sang with spirit and accuracy and the combined quality of tone was good. The work of the orchestra was uneven. The conductor did not keep his players strictly in time with the chorus, so that frequently they were a beat or two ahead of or behind the singers. The presto passages were often blurred, the phrasing was at times deficient in significance, and rarely was there that smooth blending of the different voices, unlike, yet fused, together, which makes of the orchestra, as it were, one mighty instrument. The delivery of the "Pastoral Symphony," however, showed a delicate and refined feeling for the quaint and gentle melody, and the pianissimo at the close was well sustained. In the two great choruses, "Behold the Lamb of God" and the "Hallelujah Chorus," the crescendo passages were, in the main, boldly and solidly presented. The playing of Frank Sealey at the organ formed an effective part of the ensemble.

Program by American Composers.

Tonight (Wednesday) the New York Center of the American Music Society will present the following program at the concert in Mendelssohn Hall:

Song from Omar.....	Victor Harris
Give Me the Sea.....	R. Huntington Woodman
Two Birds Flew Into the Sunset Glow.....	Wirthrop Rogers
Seal Lullaby.....	Robert W. Atkinson
The Fiddler of Doorey.....	Sidney Homer
Francis Rogers.	
No. 5, from Poems, op. 41.....	Arthur Foote
No. 1, from Sketches, op. 7.....	Edward B. Hill
Mazurka.....	Henry F. Gilbert
Le Cortège qui passe.....	Arthur Whiting
Valse.....	Clayton Johns
Music of the Calumet.....	Harvey W. Loomis
Receiving the Messenger.....	Arthur Farwell
Navajo War Dance.....	Arthur Farwell
Heinrich Gebhard.	
April Weather.....	Percy L. Atherton
Across the Hills.....	Walter M. Rummel
If.....	Bruno Huhn
The Hour of the Whippoorwill.....	Harvey W. Loomis
O Swallow, Flying South.....	Benjamin Whelpley
Edith Gould.	
Quintet, C sharp minor, op. 24.....	Arne Oldberg
Harold Knapp, Alfred Wathall, Lewis Blackman, Day Williams, Arne Oldberg.	

Bruno Huhn will play the piano accompaniments for the singers.

Dresden to Honor Strauss.

(By Cable.)

The Royal Opera of Dresden has plans for a conspicuous honor to Richard Strauss in connection with the first performance on January 25 of his most recent opera, "Elektra." It has been arranged to devote an entire week to Strauss' music. The program will include gala productions of "Elektra," "Salome," "Feuersnot" and "Sinfonia Domestica." Strauss himself, with the co-operation of Schuch, will conduct.

ESTABLISHED JANUARY, 1880

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WEDNESDAY

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MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY DECEMBER 30, 1908

No. 1501

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papers will hereafter be accepted for publication in THE MUSICAL
COURIER only at the regular advertising rate per inch or line. All
such notices must be accompanied by the originals from which they
are quoted. Managerial announcements about artists will be accepted
only when they are news and must be sent subject to editorial re-
vision.

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All remittances for subscriptions or advertising must be made
by check, draft or money order, payable to THE MUSICAL COURIER
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Saturday.All changes in advertisements must reach this office by Friday,
5 P. M., preceding the issue in which changes are to take effect.

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Western News Company, Chicago, Western Distributing Agents.

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THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND
IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

ADVANCE IN RATES.

On and after January 1 the advertising rates
in this paper will be advanced to a figure based
on \$6 an inch on annual rates and \$7 an inch on
rates less than annual.This refers to advertising on the three column
pages. On four column pages the price will be
one-half of the above rates, except on the cover
pages, on which special rates will be quoted. The
line rate will be advanced to 80 cents.This does not refer to any advertising that is
at present contracted for in THE MUSICAL
COURIER, all the advertising up to January 1
being charged at the present rates, and all present
contracts will be maintained at the present
prices, but all new contracts after January 1 will
be on the \$6 an inch basis.

Mrs. TAFT, the wife of our President-elect, is a
music enthusiast and intends to give the tonal art
large representation in the social doings at the
White House.

ASTRONOMERS are noting a partial eclipse of some
of the stars at the Metropolitan. The brilliant
planet Toscanini seems to have passed between them
and the sun of public favor.

At the "Tristan and Isolde" performance last
week in the Metropolitan, the German element of
New York's population distinguished itself by being
absent in noticeable numbers.

MOST of the local morning dailies last Friday dis-
covered "Otello," an opera by Verdi. THE MUSICAL
COURIER some decades ago pointed out the musical
and dramatic value of "Otello," and has persistently
asked for its permanent inclusion in the operatic
repertory of this town.

MISCHA ELMAN will appear here with the Boston
Symphony Orchestra at Carnegie Hall, on Thurs-
day evening, January 7, and play the Brahms con-
certo, and he will appear the following Saturday
afternoon, January 9, and play the Beethoven con-
certo. This is an unprecedented engagement, for
no soloist has ever before played two consecutive
concerts in the Boston symphony series in this city.

A VERY happy and prosperous New Year to all
the multitude of MUSICAL COURIER readers every-
where! The tonal doings of the world will be re-
corded in these columns during 1909 as faithfully as
they were set forth throughout 1908, the complete
history of which is tabulated in our file for that year
and therefore needs no summarizing at the present
moment. Anything or anybody musical not men-
tioned in THE MUSICAL COURIER was not important
enough to deserve that distinction.

EMIL SAUER sailed for Europe last Thursday on
La Provence, leaving behind him here a record of
lovely piano playing, earnest, mellow, musical, gra-
cious. He is an avowed art disciple of beauty for
beauty's sake, and exemplified that pleasing doctrine
both in his compositions and his performances.
Sauer announced the tour just completed as his per-
manent farewell to America, but it is sincerely to be
hoped that some persuasive manager will cause him
to change his mind in the not too distant future.

THE critic of the Sun writes in his Sunday signed
article:

Mr. Krehbiel used to publish an annual "Review of the
New York Musical Season." It was a record of priceless
value to the historian and the student of musical affairs.
One wonders whether any mortal man would have the
courage to undertake the preparation of such a record in
these days of supernatural activity in the musical world.
But it would be a public service on the part of the author
and the publisher. Perhaps Mr. Krehbiel can be per-
suaded to revive his "Review."

The information should be added that as long as
THE MUSICAL COURIER furnished the advertise-

ments for the "Review of the New York Musical
Season," the work appeared regularly, and that as
soon as we ceased to provide the advertisements the
"record of priceless value" failed to appear. So
much for the taste of the community.

THE appended clipping is taken from a Berlin
newspaper of recent date, and reveals some informa-
tion both new and astonishing:

The ladies of the New York Four Hundred organized
for Destinn's third appearance a rare and typically Ameri-
can honor. Among these ladies was sent a circular by the
heads of the houses of Morgan, Vanderbilt and Harriman,
in which the heads of these families proposed to wear at
the third appearance of the singer the entire contents of
their jewel caskets. This was done, and the great audi-
torium of the Metropolitan Opera House looked like a
fairly palace according to the witnesses who saw it.
Wherever the eye fell there was the gleam of precious
stones. With American thoroughness the ladies did not
fail to inform the committee of the value of the jewels,
which amounted to more than \$60,000,000.

The Berlin paper forgot to mention that the Mes-
dames Vanderbilt, Morgan and Harriman covered
their hair with powdered diamond dust worth at
least \$10,000,000. More, wore real gold heels on
their slippers and hand painted Venetian scenes on
their stockings. After Destinn's great aria, Mrs.
Morgan tore a \$22,000,000 diamond and emerald
crown from her head and threw it at the singer's
feet, while Vanderbilt pulled a \$150,000 bill from
his vest pocket and nonchalantly tossed it onto the
stage.

PEOPLE need not disturb themselves about the
future plans of the Damroschs, as some of the
daily papers seem to do, for as long as individuals
are willing to pay for a Symphony Orchestra, no
matter what its name may be and no matter how
it may be constituted or how it may play, and as
long as others will furnish sums for the maintenance
of institutions in which music is made a necessary
adjunct, if not the principal part, enterprising busi-
ness men like the Damroschs will always maintain
themselves as they should. In all attacks made by en-
vious writers upon the Damrosch Brothers we must
not forget the one prime fact—that they are acting in
accordance with the business principles of the period
and the community in which they reside. They rep-
resent, in its best form and phase, the constitu-
tional conditions of their environment. In a Repub-
lic, as a celebrated man said recently, the people
get exactly what they want and deserve. If we
have scrub orchestras in New York it is because we
want them; if we have conductors with us who
cannot conduct unless they are rooted to the scores,
it is because we want them; and if we have Quartets
here that are one man Quartets, instead of being
equally divided in personal and musical influence
and artistic balance, it is because we want it so; if
we have a grafting city government, it is because
the people don't wish the other, because the people
could get the other if they wished it. No one should
ever accuse the Damroschs of anything at all ex-
cept a proper judgment in meeting the exigencies
of the hour. They are full-fledged intellectual op-
portunists, and there is nothing in their conduct that
can offend the people who permit such a condition
to remain in statu quo. Who is to blame then if
there is blame? Why, nobody else but the people,
and as they do not mind it, why, it makes no differ-
ence. Whether the Damrosch Brothers continue or
not in New York as musical elements likewise
makes no difference now, because it is not looked
upon as a question of musical art here at all. But
they are just the right men in the right place at
the right time and they deserve anything they get.
Walter Damrosch himself stated on the witness
stand that there was a style Herbertian just as there
was a style Wagnerian in music and he stands by
the guns. He demonstrates that he believes that.
All opposed please say nay. The ayes have it.

REFLECTIONS

BY THE EDITOR.

AFTER all, there are many ways in which the public becomes saturated with the theories of a newspaper that insists upon unfolding a principle and adhering to it, for it never would have happened that the Saturday Review of London would have published the following without the constant preaching of this paper in the direction covered by the appended extract from that paper:

My point of course, is that there is only a certain amount of money per week spent by the public on listening to music; and if you allow rich people to subsidize bad music, you will divert some of the weekly endowment from the support of good music. Every one feels that there are too many concerts; every one knows that depressing atmosphere of the small, sparsely filled hall—the anxious, proud performers, the enthusiastic friends, the apathetic critics, the tickets given away with so desperate a lavishness to people who in their turn pass them on to others; the small, artificial market created among loyal acquaintances; the music, so well chosen, so earnestly performed, the entirely false atmosphere of public success produced by the applause of friends, the false hopes, the flat reaction, the little perfunctory paragraphs in the papers, and the swift oblivion in which all but the financial part is engulfed. How saturated music is with tragedy, from the moment the first idea enters the composer's brain until the last echo dies into silence! How cruelly interwoven with all those economic problems that, although they may be the friends of effort, are the enemies of peace, and prey continually on the artist's strength! Perhaps it is all these sorrows, so bitter and transitory, that give music its unique hold upon the heart and, like wind and sun and rain on the land, pulverize the artistic element in which the seed of endurance germinates. It may be so; but it is hard that the artist should pay in so many ways, that the chastisement of our peace should be so continually upon him, and that money, which is almost always his enemy, should be turned upon him from within his own ranks to his undoing.

The concerts of the city of New York during the past few months have been, with a few exceptions, depressing and enervating. The two opera companies and other performances of a similar kind have taken the money which New York allows for music, to such an extent that only artists of the very highest order, advertised and made available to the public through the proper publicity, even in the cases of the very best, have been able to secure a paying public. This is due to the fact of the two opera companies here and can be directly traced to the money that is spent for opera, which has always the same effect upon absolute music; namely, a corroding one.

Opera is a fashionable function; absolute music is educational and æsthetic. The two forms are in direct conflict so far as their public performance is concerned and there is no possible compromise, which is the best thing in contemplating this, because we want no compromise. Let the stronger of the two forces win in this battle, an uneven one because the money goes to the opera without judgment, while the money that goes to absolute music is always based on judgment and a refinement of taste and a desire for culture.

The writer of the above in the Saturday Review makes these admissions on behalf of some artists who have recently appeared in New York and have spent a great deal of money and have had no results except the newspaper notoriety.

There are, however, some great exceptions and I am going to reveal a case now which may be of great interest to the musical public all over the country.

The Chaminade Instance.

It has always been maintained in these columns that there is no reason whatever to seek for the approval of the New York music critics and that their approval is not necessary at all for a

success in this country. We have shown it up in many cases in a general way by giving expression to such opinion and pointing out the happenings.

This season, however, gave us an opportunity to get at an actual case, which I herewith cite.

Madame Chaminade was treated not only in a patronizing manner by the music critics of this city, but, with the exception of a few papers, her artistic standard was rated as ineffective and she was generally condemned, not only for her compositions, but for her performances also. I give herewith a list showing, in round numbers, the attendance at the sixteen concerts she gave in the United States, fifteen of them having taken place after she had been condemned by the New York music critics:

New York	3,372
Columbus	3,800
Brooklyn	2,900
Philadelphia	6,200
Louisville	1,800
Parkersburg	1,400
Cincinnati	2,456
Milwaukee	1,680
Minneapolis	2,600
Chicago	2,570
St. Louis	2,400
Indianapolis	1,700
Washington	1,752
Philadelphia	2,600
Boston	2,804
New York	2,400

42,434

This total of over 42,000 people paying admission to hear Madame Chaminade and to listen to her works represents a direct refutation of any claim the papers of New York may have regarding influence in the country at large, and not even in New York is there any influence, as I will show.

The first matinee in New York, which brought 3,372 people, was followed a few days afterward by a matinee in Brooklyn with 2,900 people, and as the New York papers are read in Brooklyn by those people who visit concerts and entertainments, it shows how little effect the remarks on Madame Chaminade published in the New York papers had in Brooklyn, which is Greater New York also. The concert given in New York shows a loss of 1,000 between the first and the second, but that difference comes from the fact that the first concert was at a matinee on Saturday, when the ladies, teachers and pupils are not at school, the last one coming in the holiday season and taking place on a school day, and not on Saturday. Had it been on Saturday this difference would easily have been made up.

For instance, in the city of St. Louis, there were 2,400 people at the Apollo Club concert and fully 3,000 applications were refused for seats which could not be delivered. In Chicago, 1,000 people were turned away; at Minneapolis, 200; at Cincinnati, 800; at Philadelphia, 300; and Brooklyn, 400; and in New York, at the first performance, over 1,500. As far as possible, all these figures were kept for the purpose of making this demonstration. They can be verified readily by the New York papers by application to the various agencies through which this information was also secured. In Washington we have the exact report—1,752. From Cincinnati the exact report—2,456.

Now, then, if any artist can secure criticisms in the New York daily papers condemning both performance and standing, the public outside has had its curiosity aroused, because the motives of criticism have been completely undermined in this

city. Not only has this paper, during the last six years, given cases over and over, showing the interested motives of the musical criticism here as it works and operates in woofs and meshes in the local musical life; but also how the critics are interested through publishers, through concert managers, through artists, through institutions with which they are connected outside of their professional critical work, and the duties of some of them as press representatives of artists—how this all applies to criticism; this, together with our demonstrations made in the parallel columns proving our case from the mere fact that these critics do not differ only in their estimates and views of works and compositions, but in the actual facts that take place in the concerts and performances. All this has had its effect throughout the country in the manner it was intended, and that is to show that the artists are absolutely independent of New York daily newspaper criticism. They cannot be guided by interested criticism, because they would simply be aiding and adding to the force of an interested motive for personal gain.

Hence this Chaminade evidence. Hence this evidence in figures which cannot be refuted, of the success of an artist who was condemned universally and unanimously by the music critics of the New York daily papers. Hence this evidence of the utter uselessness of musical criticism emanating from New York. All artists have to do is to ignore these papers and go ahead in their work entirely free from any theory that they may be affected in their success if they have any merit, through anything that may be stated in the New York daily papers, with their interested musical criticism.

Musical Institute.

This paper has been asking the corporation known as the Institute of Musical Art to publish its statement for the last year or two, in order that the public may know how an institution endowed for a half a million dollars which belongs to the public, and otherwise supported, is making its progress on the basis of a trust. For this purpose a copy is printed herewith of the charter granted by the State of New York to that institution:

NEW YORK STATE EDUCATION
DEPARTMENT
UNIVERSITY OF THE STATE OF NEW YORK
CHARTER OF
SCHOOL OF MUSICAL ART OF THE CITY OF
NEW YORK

Whereas, A petition for incorporation as an institution of the University has been duly received, and,

Whereas, Official inspection shows that suitable provisions has been made for buildings, furniture, equipment and for proper maintenance, and that all other prescribed requirements have been fully met,

Therefore, Being satisfied that public interest will be promoted by such incorporation, the Regents, by virtue of the authority conferred on them by law, hereby incorporate Frank Damrosch, Paul M. Warburg, Charles O. Brewster, Elliot Norton, James Loeb and Rudolph Schirmer and their successors in office under the corporate name of

SCHOOL OF MUSICAL ART OF THE CITY OF
NEW YORK

without degree-conferring power and with all powers, privileges and duties and subject to all limitations and restrictions prescribed for such corporations by law and by the ordinances of the University of the State of New York. The first trustees of such corporation shall be the six incorporators above named.

This corporation shall be located in the State, County and City of New York.

In Witness Whereof the Regents grant this charter, No. 1664, under seal of the University at the Capitol in Albany.

(Signed) WHITELAW REID,
Chancellor.

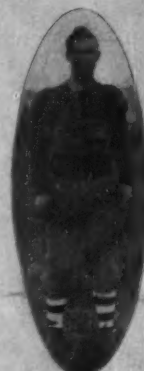
(Signed) ANDREW S. DRAPER,
Commissioner of Education.

Recorded and took effect 3:45 p. m.,

June 27, 1904.

FOOTBALL - NORDICA

Two Biggest Events
of the Season



COACH EMERICHFELD



ROGERS FIELD



CAPT. WELLER

WHITMAN vs. W.S.C.

THANKSGIVING
DAY...

THURSDAY, NOVEMBER 26

AT ROGERS
FIELD

PULLMAN, WASHINGTON

Game called at 1:15

Admission 75 Cents

Immediately after the Game MADAME NORDICA will sing in the College Gymnasium.
SPECIAL RATES ON ALL RAILROADS

TWO ARTS THAT DRAW AS ONE.

It will be seen that this incorporation is subject to the limitations and restrictions prescribed by the corporation laws of New York.

Among other things these corporation laws state, Chapter 285, Section 5, regarding the filing and recording of certificates of incorporation, that "every certificate of incorporation, including the corporate name, title," etc., etc., "shall be filed in the office of the Secretary of State." There was no trace of any such certificate being filed by the Institute of Musical Art, although these certificates are recorded and indexed in books specially provided therefor.

Furthermore, it says that, "according to law, a certified copy of such certificate, with a certificate of the Secretary of State of such filing and record, shall be similarly filed and recorded and indexed in the office of the Clerk of the Court in which the office is to be located."

Furthermore, it is stated that, "under the laws, the financial report shall also be sent to Albany, to the proper office."

We have been unable to trace such a financial report. It seems that much good could be done to musical education in this State and generally throughout the country if the people who are interested in music and who are also, under the general spirit of the law, interested in an endowed institution out of money given by a citizen of the State, could find from the reports annually filed whether such institute or institutions have been successful, or whether the endowment has been encroached upon, or whether certain people engaged in the financial departments of such institutions are conducting the affairs with the proper regulations and laws governing the same.

In fact, a general supervision is meant to exist over corporate institutions existing and having their powers delegated to them by the State, through the laws under which they operate.

For this reason, if for no other, the Institute of

Musical Art should file its report, showing its financial condition every year, conforming with the law and with its duties toward the public. So far as is known, this institution, with its enormous wealth, has not complied with these requirements, and naturally the officers at the head of it must be held responsible to the public for the delinquency. There are many business men and people of high standing in New York who are associated with the Institute to whom this probably will be information of which they have not up to now been possessors.

The New Rates.

Many inquiries have reached this office in reference to the announcement made on the editorial page giving the new rates of advertising in this paper after January 1 for all new advertisers. The reason is a very simple one, purely mathematical. It is impossible for this paper, with its expensive production and its large universal and international circulation, to accept advertising at the old rates of six, eight and ten years ago. I mean to say by that, that it is a physical and financial impossibility because of the great cost of production and the immense service that is rendered to advertisers through circulation alone. This paper penetrates into all sections of the globe and has an enormous reading constituency in the United States, and in order to supply this weekly, the rates must be advanced to an extent that will insure financial safety. Rates at the old basis would represent a loss if continued any longer.

If this explanation is not satisfactory, any one interested sufficiently in this matter can call at this office and have it explained in detail. We have no secrets regarding the business of THE MUSICAL COURIER. The books are open and any one interested who wants to convince himself, has only to call and will be courteously received and treated.

BLUMENBERG.



(Scene: Impresario's private office in the Metropolitan Opera House. Gatti-Casazza at work with his secretary. Opera scores, programs, etc., lying about. Picture of Conried, with face turned toward the wall. Where not otherwise stated, secretary acts as translator in the ensuing dialogues.)

Gatti (dictating)—"Dear Madam—Your letter of December 25th received. I cannot change your subscription seats now." (Knock heard at door.) Come in.

(Enter Stage Manager.)

Stage Manager—Signor, we have no more fire for the finale in "Walküre."

Gatti (writes on slip)—Here's an order for five pounds of fire, best quality.

Stage Manager—Thanks, signor. (Exits.)

Gatti (dictates)—"Dear Sir—I shall investigate personally your complaint regarding the insolence of Usher No. 62 in the family circle." (Knock heard at door.) Come in.

(Enter Stage Carpenter.)

Stage Carpenter—De trap's stuck. How in the devil are we going to get the Devil up and down in "Faust"?

Gatti—Non capisco.

(Secretary translates.)

Gatti—Try oil.

Carpenter—Sure thing. (Exits.)

Gatti (dictates)—"Dear Sir—Your request to have Caruso sing more often for the Wednesday subscribers will be considered." (Knock at door.) Come in.

(Enter Italian Conductor.)

I. Conductor—I demand the stage for a rehearsal of "Trovatore."

Gatti—Certainly. (Knock at door.) Come in.

(Enter German Conductor.)

G. Conductor—I demand the stage for a rehearsal of "Tiefand."

Gatti—With pleasure.

(Secretary whispers to Gatti.)

Gatti—Um! The stage has been promised to the ballet master for "Le Villi." (To G. Conductor) You take your people into the cellar. (To I. Conductor) You march your singers to the second balcony.

G. Conductor—Ja! (Exits.)

I. Conductor—Si! (Exits.)

Gatti (dictates)—"Replying to your esteemed favor of yesterday, I would say that while I honor your magazine, I cannot undertake to write for you an article called 'How I Succeeded at the Metropolitan.'" (Knock.) Come in.

(Enter Scrub Lady.)

S. Lady—Beggrrah, how am Oi to do me scrubbin' in de second balchony wid a crowd climbin' over me and practisin' mob scenes?

Gatti (after conference with secretary)—Tell them to go into the box tier.

S. Lady—Bad luck to 'em. (Exits.)

Gatti (dictates)—"I cannot consent to give you a recommendation for your new patent safety razor, as I wear a full beard and do not shave. (Knock.) Come in.

(Enter Fireman.)

Fireman—The Chief wants me to say that there were too many standees last night.

Gatti—We will limit the number.

Fireman—The electric wires in the orchestra pit must be insulated.

Gatti (making memorandum)—"Insulate wires."

Fireman—The boilers in the machine room need inspecting.

Gatti (making memorandum)—"Boilers need inspecting."

Fireman—I'll be around tomorrow to see whether the Chief's orders have been carried out. (Exits.)

Gatti (dictates)—"You have been misinformed if you imagine that any prejudice exists in this opera house against American singers." (Knock.) Come in.

(Enter G. Conductor.)

G. Conductor—The orchestra pit isn't quite low enough for the "Ring" performances.

Gatti—It shall be depressed.

G. Conductor—Danke molto. (Exits.)

Gatti (dictates)—"It is not true that I desire to oust German opera from this institution." (Knock.) Come in.

(Enter Health Inspector.)

H. Inspector—The Board of Health wants to know why the snow hasn't been removed from the Thirty-ninth street approach?

Gatti—It shall be done.

H. Inspector—The quicker the sooner. (Exits.)

Gatti (dictates)—"To you, my compatriot, I may say that your reproach cuts deep into my heart. I deny absolutely that I intend to give less Italian opera in order to propitiate the German element." (Knock.) Come in.

(Enter I. Conductor.)

I. Conductor—The orchestral inclosure is much too low for the operas I conduct.

Gatti—It shall be raised.

I. Conductor—Grazie. (Exits.)

Gatti (dictates)—"I am sorry that I do not need life, fire, accident, automobile, burglar, or plate glass insurance." (Knock.) Come in.

(Enter Electrician.)

Electrician—The electric carriage call is out of order.

Gatti—Put it in order.

Electrician (stares)—All right. (Exits.)

Gatti (dictates)—"I cannot extend half price seats to your Clergymen's Delegation for 'Carmen' or any other opera. Might I suggest, by the way, that 'Parsifal' would be a more appropriate work for your honorable convention?" (Knock.) Come in.

(Enter Messenger.)

Messenger—A telegram.

Gatti (reads)—"Sorry I cannot sing tonight. Am ill." (To Secretary.) Our chief tenor is disabled. 'Phone for another Alfredo at once to do "Traviata" tonight.

Secretary (after 'phoning.)—Crescendo says the role is not mentioned in his contract, and Morendo says he will not sing with Screechini, the Violetta.

Gatti—Very well. Let us give "Boheme."

Secretary—Tonight is Monday; we had "Boheme" on that evening a week ago. The subscribers—

Gatti—Ah yes, the subscribers. Well, let us give "Götterdämmerung."

Secretary—Both our German tenors are indisposed.

Gatti—To be sure. Well, why not "Aida"?

Secretary—Trillerini sang it Saturday and won't appear more than once every four days.

Gatti—Let Shrollini do the Amneris.

Secretary—Heavens forbid. Trillerini's contract gives her the role exclusively.

Gatti—How about "Madama Butterfly"?

Secretary—The tenor has declared that he will sing the role with no one else but Trillerini.

Gatti—"Tiefand"?

Secretary—It won't draw a corporal's guard.

Gatti (triumphantly)—"Faust."

Secretary—Hooray. We are saved. ('Phones to singers, conductors, heads of departments, newspapers, etc.)

Gatti (dictates)—"My dear Puccini—Regarding the error in the amount of your royalties, I would say that you are right, and I am inclosing herewith a check for \$169,250, which, added to the \$346,294 sent you last week, will make the amount correct up to date." (Knock.) Come in.

(Enter German Prima Donna.)

G. Prima Donna—Herr Direktor, will you please to tell Frau Schreihals that she must not to use my helmet in the "Walküre" when I am not singing Bierhilde.

Gatti—I shall do so.

G. Prima Donna—Oder I bite her ear off. (Exits.)

Gatti (dictates)—"Replying to your esteemed communication informing me that you are a greater tenor than Caruso, I make reply that I believe you implicitly and wish for you the best of success in your future career." (Knock.) Come in.

(Enter Signora Trillerini.)

Signora Trillerini—Signor, you must inform the Signorina Screechini that if she enters my dressing room I shall scratch my autograph in her face.

Gatti—It shall be done.

Signora Trillerini—Car-r-r-amba! (Exits.)

Gatti (dictates)—"Inclosed please find my autograph, as you request." (Knock.) Come in.

(Enter Reporters I, II, III, IV.)

Reporter I—Is it true that you are putting on "Faust" tonight because the German chorus is on strike?

Reporter II—Did you say that the La Scala audiences are more intelligent than those at the Metropolitan?

Reporter III—Did you really bring fifty dozen fancy shirts from Milan?

Reporter IV (German)—Warum wird Mozart bei Ihnen nicht aufgeführt?

Gatti—Not a word of truth in any of the reports. Good morning, gentlemen.

Reporters (in chorus)—Good morning. (Exit.)

Gatti (dictates)—"I regret exceedingly that there was a misprint in your advertisement on the second page of our program. I shall see that it is corrected." (Knock.) Come in.

(Enter I. and G. Conductors.)

I. Conductor—Didn't you say I could lead the first "Rheingold" performance?

Gatti—I did.

G. Conductor—Didn't you promise it to me?

Gatti—Most assuredly.

I. Conductor (glaring at G.) Basta!

G. Conductor (glaring at I.)—Donnerwetter!

Gatti—Tut, tut, very simple. We won't give "Rheingold" at all.

I. Conductor (to G.)—So there!

G. Conductor (to I.)—Serves you right. (Both exit.)

Gatti (to Secretary)—What is my schedule for the forenoon?

Secretary (reading)—"From 10 to 10:30, rehearsal of 'Villi'; 10:30 to 10:45, inspect the property room; 10:45 to 11, rehearsal of 'Pagliacci'; 11 to 11:02, conference with the administrative manager about restocking the ice cooler in the lobby; 11:02 to 11:30, rehearsal of 'Boheme'; 11:30 to 11:45, receiving doctors' certificates of indisposition from singers; 11:45 to 12, rehearsal of 'Trovatore'; 12 to 12:15, denying to German principals that Wagner is to be dropped from the repertory; 12:15 to 12:30, inspecting the lighting apparatus; 12:30 to 12:35, reviewing sweepers, ushers, mechanicians and stage hands, in parade formation; 12:35 to 12:37, rehearsal of 'Parsifal'; 12:37 to 12:45, receiving advice from Italian friends; 12:45 to 12:59,

listening to threats from German enemies; 1 o'clock, luncheon."

Gatti (rising and yawning heartily)—A very quiet morning; very quiet indeed. This thing of opera managing in New York is really beginning to bore me with its slowness. "Milano, Milano, o cara." (Gatti and Secretary exit for lunch.)

The operatic *Scarlet Woman* is rampant once more within the borders of this virtuous burg. There are Isolde, Marguerite, Santuzza, Nedda, Tosca, Delilah, Thais, Marta, Sieglinde, Brünnhilde, Cho Cho San, Mimi, Musetta, Carmen, Gilda, Kundry, Violetta, with Salome and Louise to come soon. Of the aforementioned ladies, most of them forgot to marry their consorts. Isolde and Nedda had legal husbands, but did not allow such a slight obstacle to distress them. Cho Cho San really thought she was married. Brünnhilde and Siegfried owned a ring between them, but failed to visit the parson or have him visit them before they went to dwell in the papier mache cave, down stage, left. By the way, was *Melisande* to be scorned, or only pitied? Nobody knows.

Campanini's creed: "Thou shalt have no other conductors before me."

The London Daily Telegraph promulgates the following jocose paragraph: "There is something quite seasonable in the discovery of 'a comic song of twelve verses, words and music by Richard Wagner,' which, according to the *Journal des Debats*, is to be put up for auction shortly in Berlin—obviously in time for the festive season. It will be a great day for our music halls when Mr. George Robey is announced to sing a song by the composer of 'Tristan.' There is no need, however, for the Bayreuth master's worshippers to feel scandalized, for if they will but turn to the score of the 'Huldigungsmarsch' they will find in it the germ, unquestionably, of that immortal classic, 'Ta-ra-ra-boom-de-ay.'"

The London Observer declares that Elgar's new symphony is reminiscent of "Parsifal," Strauss, Mendelssohn, Brahms and Chopin. Any trace of Elgar?

LEONARD LIEBLING.

SCOTT ON ELGAR.

Of Elgar's new symphony (to be performed in New York this week) London Truth's excellent critic, Scott, wrote, after the Manchester premiere of the work:

His symphony, he has explicitly declared, has been conceived apart from any definite program, though this has not availed, of course, to prevent many from discovering in it all sorts of esoteric meanings. In this particular matter, the position of the modern composer is really rather helpless. Apparently he must write program symphonies and music with a meaning, whether he likes it or not. Sir Edward Elgar has declared that this is not a program symphony. Also, as I have recalled above, he has expressed his own decided conviction that music of the highest class requires no such basis. None the less, his critics know better, and so we are being bidden on all hands to regard the work as what its own author has expressly said it is not. I have heard of an irascible old gentleman who was so incensed by the obstinacy of a fellow diner at a restaurant who declined his proffered condiments that he eventually burst out: "Damn it, sir! you shall take mustard!" The attitude of certain modern musical critics seems to be much the same.

Personally, I prefer to regard Elgar's symphony as a work whose inspiration has been specifically musical, and as such I am glad to say that I like it very much. It contains fine themes skilfully treated, its structure is satisfying, its orchestration is brilliant. Speaking on the strength of first impressions, the only criticism I feel disposed to suggest is that there is less in it of purely sensuous beauty and charm than might be wished. Sir Edward seems to have kept almost too constantly in mind the necessity of writing stronger and sterner music where a symphony is concerned than that appropriate in the case of smaller forms, with the result that he has been inclined at times to sacrifice the claims of sensuous beauty almost too much to

the demands of expression and characterization. There is great strength, and any amount of cleverness, but of beauty pure and simple not so much. A good deal of the work is almost Brahmsian in its sternness and austerity. But this is only a first impression, which may well undergo modification, with further hearing of a work which is far too closely packed with matter to be finally summed up on brief acquaintance. But I doubt if it will ever attain popularity, despite its fine qualities, simply on account of its prevailing severity of mood.

In this issue we publish an extensive notice of "The Messiah," which was performed at Carnegie Hall December 26, and last night. The space devoted to this purpose is due to the many inquiries made for years past to give "The Messiah" an analytical exposition in these columns, which has not been done for probably twenty years. A new generation has grown up which wants to know a little more about this work, and hence this space given to one of the foremost products of the musical mind. It is rather unfortunate that we have no one in this city who can or will conduct "The Messiah." Any man who has conducted it a half a dozen times and who cannot then conduct it from memory is unfit to conduct. The singers sing from memory, the chorus from memory, many of its allotments, and yet the conductor has his nose in between the folios and beats time under an enforced nervous control that does not permit of any contemplation of the artistic. But we shall never have anything in that line in this city, anyway, until the people begin to realize that conducting is an art, just as great an art as singing, just as great an art as playing, just as great an art as composing, and nearly as great an art as conducting a musical paper with such difficulties as those that meet us every day.

NULLIFIED COPYRIGHT.

(Tenth Article.)

Review of the Ditson vs. Littleton Decision.

We have shown beyond the possibility of a doubt the tremendously far-reaching and destructive effect of the Ditson vs. Littleton decision upon our musical art and industries, an effect which Judges Putnam, Webb and Aldrich could not possibly have foreseen and which, therefore, could not have been considered by them in rendering what is probably the most destructive edict which has ever proceeded from a United States court.

In order that our readers may thoroughly understand just how American musical art was slaughtered at the instance of an astute foreign publisher, we now proceed with a review of this notorious case.

Alfred H. Littleton, the proprietor of the foreign publishing house of Novello, Ewer & Company, London, brought a "friendly" suit against the Oliver Ditson Company, of Boston, alleging infringement of copyright in three publications, two of which were in the form of sheet music and one (a cantata) consisting of ninety pages of words and music bound together in regular book form with numbered pages, with the regular covers, which all books are provided with.

It developed at the trial of the action that the two copies of each of these publications required to be filed with the Librarian of Congress at Washington were copies of a foreign edition not "printed from type set within the limits of the United States or from plates made therefrom, or from negatives, or drawings on stone made within the limits of the United States or from transfers made therefrom."

The law requires "That in the case of a BOOK, photograph, chromo or Lithograph," the two copies filed at Washington "shall be" produced or manufactured within the United States.

It will be noticed that music is not specifically mentioned in this clause of the law; in fact, Congress did not attempt to classify or distinguish be-

tween medical books, music books, law books or any other variety of books. To do this would have needlessly cumbered the law with useless verbiage. Congress very properly included all possible varieties and manner of books under one general head, so that the statute might be found elastic enough to include books which might at some future time be invented differing from any variety of book known at the time the statute was enacted.

After Congress had generously removed the bars which prevented foreign copyright owners from acquiring copyright in the United States through this very law of 1891, we deliver the whole American publishing business to them.

We now quote the text of the Ditson vs. Littleton decision:

Before Putnam, Circuit Judge, and Webb and Aldrich, District Judges:

PER CURIAM. We are satisfied with the conclusion of the Circuit Court in this case, and adopt the opinion of the learned judge of that court, except that we do not deem it necessary to investigate the history of the bill which resulted in the copyright statute of March 3, 1891 (26 Stat., 1106), in question, or to determine how far that history is pertinent to the construction of the act. The case deals with copyrighted matters alone, which are only the musical parts, or notations, of complainant's publications. We are not called on to consider a case in which more than the notation is covered by a copyright. That musical compositions, as such, differ, in the view of the copyright law, from books, as such, necessarily follows from the fact that when musical compositions were first made copyrightable the penalty for infringing was made expressly and distinctly other than that for infringing the copyrighted book. (Act February 3, 1831, 4 Stat., 437, 438, Secs. 6, 7.) And so it stands in the present statute. (Act March 3, 1891, 26 Stat., 1109, Secs. 7, 8.) There are other particulars in which the statutes make the same distinction, but in this one the result is unavoidable. What were copyrighted here were clearly musical compositions, and nothing else, and the distinction thus made by these penal provisions cannot be maintained unless the result reached by the Circuit Court is accepted. The word "lithograph," found in the proviso in Section 3 of the statute under consideration, represents only a subdivision of the matters embraced in the word "print," in the same section, which gets its meaning and limitation, for the purposes of this statute, from its immediate association with the words "engraving, cut." This is emphasized by the third section of the Act of June 18, 1874 (18 Stat., 78), which expressly limits the word to pictorial illustrations, or works connected with the fine arts. Moreover, the introduction of the proviso by the words "in the case" constitutes a legislative selection from what precedes it, and shows that the qualifying effect of the proviso was intended to be limited to a part only of the things named in the body of the section. These words necessarily make the whole section in pari materia. It is true that in some parts of the statutes the words "book," "print," and "musical composition," refer to the intellectual conception as the essential element, and in other parts may refer more particularly to the material form in which it is expressed; but nowhere does either element exclusively exist, because no intellectual conception is copyrightable until it has taken material shape. Therefore, there is no reason for holding that the use of the words "book, photograph, chromo, or lithograph," in the proviso, involves a departure from the distinctive idea appertaining to either in other parts of the statutes touching the subject matter of copyright. If the statutes were of doubtful meaning, the history of the bill, the omission of the words "dramatic composition" from some of the provisions of the statutes, the contemporaneous construction by the departments or officers of the United States, and perhaps other propositions urged upon either side, might have weight; but, in a case so clear as the one at bar, we do not deem it necessary to invoke such aids, or to note the conditions or limitations under which such considerations should weigh in the interpretation of doubtful statutory provisions. The decree of the Circuit Court is affirmed. (67 Fed. Rep., p. 905.)

The act of June 18, 1874, referred to as a justification above, had already been declared unconstitutional in the "Trade Mark Cases" by the Supreme Court of the United States in 1880 and in the Saroni case decided in 1883, and again in the case of Higgins vs. Keuffel in the October term of 1890 at this time, and Judges Putnam, Webb and Aldrich must have had no knowledge of the fact.

Besides this is the basic and illuminating fact that for a long period of years in both England and

the United States, music could only be copyrighted as a book, there being no specific mention of music in the statute.

For more than one hundred years all the courts of the civilized world which have reviewed the question have unanimously decided that a musical composition is included within the term "book," the only exception being the Ditson vs. Littleton decision.

In 1777 a case was decided by Lord Mansfield in which John Christian Bach sued a man named Lincoln for infringement of a copyright of a certain musical composition of Bach's. Lincoln's defense was that sheet music was not a book and that under the law only a book could be protected by copyright.

Lord Mansfield decided that sheet music was a book in the meaning of the law and that has been the view of all courts in England and the United States ever since with this one notable exception.

This leads us, naturally, to the question, What great error was it which caused this court to disregard the established precedents of more than a century?

The fact that a different penalty was provided for infringement of a musical copyright than that for a book is scarcely sufficient ground upon which to base a conclusion that thereafter music must not be presumed to be included under the general head of "books" no matter how obvious might be the intent of Congress that it should.

The intentions of Congress in the framing of this clause of the law of 1891 are so perfectly obvious and consistent that one is lost in amazement at the fact that there should be any question about it at all, and, of course, the true intent was overlooked.

It would be interesting to know what is the particular inherent sacredness pertaining to foreign musical publications which would induce a Congress to exempt them from the requirements of the manufacturing clause of a copyright law while enforcing such requirements against every other article admitted to copyright.

The more one studies this case the more certain and irresistible is the conclusion that the court was misled into assuming that the question before it was one of relatively small importance to the public, but which seemed of importance to large publishing interests, therefore the case was decided by considering legal technicalities of so trivial a nature as to be a just cause for amazement. Had there been the slightest suspicion in the minds of Judges Putnam, Webb and Aldrich of the tremendous public interests involved in the question before them for adjudication, is it reasonable to suppose that they would have allowed mere technicalities to sway them? Such a belief is impossible.

There have been a number of attempts to get this question up before the United States Supreme Court for review, some of which have turned out rather disastrous for those who have made the effort, owing to sinister influences of the present beneficiaries of the nullification of our copyright law who are naturally disposed to perpetrate a condition by every means at their command which gives them a mortgage upon us and our market by excluding our own products unless they have a business interest given to them.

There is every evidence, however, that these so highly favored interests have become panic stricken at the exposures in these columns and in their desperation have resorted to misrepresentation, intimidation and have not hesitated to employ unfair schemes in an attempt to neutralize our efforts in behalf of the American publisher and composer.

It is scarcely necessary for us to assure our readers that we entered upon this campaign only after reviewing all its possible ramifications and we are, therefore, prepared for anything which may happen; but of one thing the readers of THE MUSICAL COURIER may rest assured and that is that this

campaign shall not cease until American creative musical art is again made a possibility; until American composers are given at least an even show with the foreign composer; until we again resume the manufacture of the enormous quantities of music sold in this market but at present manufactured in the various foreign countries to the destruction of our plate engraving, printing and bookbinding industries; until we stand at least on the same favored platform on which the foreigner now rests and does business in our country. We enjoy no such rights in Europe and yet we calmly stand aside permitting the American publisher and composer to be submerged by a reversion of our own laws against ourselves.

Our Position on Copyright.

No intelligent person can study copyright without arriving at the definite conclusion that mechanical reproductions of sound can never be made subject to copyright. The reasons for this view have been exhaustively cited, explained and analyzed in these columns.

The chief reason for the wide misconception of copyright in the public mind may be said to be in a way a case of mistaken identity. Almost every one is accustomed to look upon a piece of music as a series of sounds; nine times out of ten, when the words, "a piece of music," are uttered, the speaker will be found to refer to the sounds and not to the printed sheet.

The copyright statute admits a printed sheet of music to copyright as a writing; therefore, the thing described in such a writing does not enter into the case at all, and it must be obvious, therefore, that if the thing or the effect described in a copyrighted writing is produced by other means than "a writing," means which cannot be defined in any possible way, shape or manner as "a writing," it must be obvious that such reproduction of the effect or of the thing described only in a writing cannot be the subject of copyright, for the only thing which can be made the subject of copyright law is "a writing"; anything, therefore, that is not "a writing" or a copy of a writing cannot be subject to copyright.

This brings us to the very important yet simple question, "What is a writing?" Webster defines a writing as "The act of forming letters and characters on paper, wood, stone or other material, for the purpose of recording the ideas which characters and words express, or of communicating them to others by visible signs."

But little more than a rudimentary understanding of the English language is necessary to give a true conception of what a copyright is, or can be, for the Constitution, which gives Congress its authority to enact copyright laws, does it by stating that Congress shall have the authority to enact laws for the protection of authors "in their writings." It does not require a very astute mind to perceive that in view of the above constitutional provision, anything which cannot be defined as a writing *ipso facto* cannot be made subject to copyright.

It only requires a moment's thought on the part of any fairly intelligent person to perceive that a phonograph record, a music roll or a music box cylinder cannot by any stretch of the mind or imagination be made to conform to the above definition of "a writing."

In the White Smith vs. The Apollo Company case, decided last February by the United States Supreme Court, in which the question of copyright protection for perforated music rolls was definitely disposed of forever so far as the United States is concerned, the sympathy of a majority of the court was plainly in favor of making music rolls subject to copyright, and had there been any possible way of doing so it may be taken for granted that the learned justices of the court would have gladly availed themselves of it. But they could find no reasonable grounds upon which to base a belief that perforated

music rolls could by any stretch of language or imagination be considered "writings" or "copies of writings"; hence any other conclusion than that announced as the unanimous verdict of the court was a total impossibility.

But the White Smith vs. The Apollo decision went very much farther toward the definite settlement of the question than is apparent to the casual reader, for a study of the case will reveal the fact that it was really decided upon constitutional grounds, the question at issue being as to whether a perforated music roll was "a writing" or not; it was upon this point that the whole case rested, and as the court decided by a unanimous decree that such rolls were mechanical devices, and could not under any circumstances be considered as writings or copies of writings, it must be perfectly obvious that this conclusion by the court of last resort makes absolutely impossible any further copyright law which shall attempt to make mechanical reproductions of sounds subject to copyright, because the only authority Congress has for enacting copyright laws is to provide protection to authors "in their writings," and the Supreme Court unanimously says in advance that these mechanical reproductions are not writings, but definitely says they are mechanical devices.

The White Smith vs. Apollo case also settles a question that ought to be very illuminating to the music publishing fraternity; in fact, with this decision before them it is amazing that any one can be found so blind as to believe that sound or any other intangible thing has anything to do with a copyright.

Justice Day freely admitted that these perforated music rolls reproduced or could be made to reproduce the exact sounds represented in a copyrighted musical composition, yet while freely admitting this, the court unanimously decided that such rolls did not infringe a copyright. How can any one possibly assume after this decision that sound is protected by copyright? And what possible hope is there of ever making sounds subject to a future copyright law?

If this does not convince the most stubborn adherent of the "Brer Rastus idea of copyright" of the futility of any further efforts in that direction then nothing will ever do so, and we must assume that he has placed himself beyond the influence of reason or fact.

After carefully reading the above, how can any sane individual hope to benefit by a law which would pretend to place mechanical reproductions of sound under copyright protection?

In spite of all that has been said and written upon this subject it has lately come to our knowledge that certain powerful interests have exerted their influences upon Congress to the end that a new copyright bill shall be reported and passed in the near future which shall provide, among other things, for copyright protection for perforated music rolls, phonograph records and music box cylinders.

It seems that the influence back of this scheme is so powerful that Congress might be compelled to pass an unconstitutional law and thus make itself again a laughing stock. But the scheme does not stop with the passage of this law, for we understand that a "friendly" suit will be taken before some out of the way Federal court, which will be juggled with to the extent of declaring the new law to be constitutional, and thereafter, like its infamous prototype, the Ditson vs. Littleton decision, it will be used to sandbag the American public.

It is hoped by this means to obtain a monopoly of the new 88 note rolls and certain other mechanical records of musical sounds.

This sounds very simple and easy, but any one who takes any stock in such a scheme is doomed to receive a shock.

In the first place, how will Congress dare to pass such a law, with its unconstitutional character determined in advance by the Supreme Court? For it must not be lost sight of that the Supreme Court,

in the White Smith vs. Apollo case, definitely declared that a perforated music roll *was not a writing or a copy of a writing*, therefore, how can Congress, in the face of this decision, declare these devices to be writings or copies of writings by placing them under copyright protection? Congress will not enact such a measure.

THE MUSICAL COURIER hereby pledges itself to defeat any such scheme as soon as it makes its appearance, and is now virtually defeating it; should it materialize we shall ourselves take the matter to the Supreme Court, where a decision prepared in advance awaits it. This we shall do in the interest of the musical public and various musical industries which are aimed at and for the benefit of the paralyzed American composer.

The position of THE MUSICAL COURIER in this matter rests as follows: We believe that the general copyright law of 1891 is the most admirable law ever placed upon a statute book. We are opposed to the amendment of 1874, which has already been declared unconstitutional by the Supreme Court; we are opposed to the amendment of 1897, which gives control of the public performance to the owner of a musical copyright; we are opposed on the ground that Congress has no authority to grant such a right, and upon the further ground that the granting of such a right is against public policy.

It is our present aim to restore to active operation the manufacturing clause of the law of 1891, rendered inoperative by the ridiculous Ditson vs. Littleton decision, to the magnificent end that American creative musical art shall be given a fair chance for development, and that the present shameful condition, so prejudicial to our self respect as a nation, be abolished forever.

FROM the Charleston Daily News, Charleston, Ill., one gathers the following notice, showing that the wisdom of the critical spirit is not limited by any geographical bounds. Its progress in this country runs parallel with that of the tariff reform:

CHARLESTON, Ill., May 8, 1900.

Mr. Schroeder, the proficient violinist, played the "Swan Song," by Sa Sans, and simple "Avero," by Thome with a beautiful tone, then a mazurka by Musin with great fire. The best and one of the most difficult compositions was "Grand Fantasia Caprice," by Vieuxtemps, in which he executed a good staccato. The playing of this young artist was superb.

CARUSO contributed \$2,500 to the fund for the earthquake sufferers in Calabria—the exact amount he received for singing in "Cavalleria Rusticana" last Monday week. Although he is always munificently generous whenever the occasion offers for genuine charity, this earthquake horror no doubt appeals to Caruso with especial force, for it will be remembered that he was in San Francisco at the time of the terrestrial upheaval and fire in that city, and for two days witnessed the awful spectacle presented there.

THE time is nigh for New Year's resolves. Debussy should take the season to heart and resolve some of the chords in "Pelleas and Melisande."

THE CITY OF THE MUSICAL COURIER has been answered. "Salome" will be given at the Manhattan late next month.

Presidents Weber and Hauser in Washington.

Joseph N. Weber, president of the Federation of American Musicians, and Philip Hauser, president of the local union of New York musicians, have been in Washington to see the authorities in reference to the importation of foreign musicians in violation of the alien labor contract law.

Singing Teachers to Meet January 5.

The next public meeting of the National Association of Teachers of Singing will be held at Steinway Hall, Tuesday evening, January 5.



BROOKLYN, December 28, 1908.

Arthur Claassen announces that Dr. Ludwig Wüllner, the celebrated German lieder interpreter, will give a recital at the hall of the Brooklyn Oratorio Society, Sunday afternoon, January 10. The recital begins at 3:30 o'clock. There will be no public sale of tickets, but applications may be made to Caroline Suttermeier, 905 Broadway, Brooklyn.

The event of Christmas night in Brooklyn was the performance of "The Messiah" given at the Academy of Music by the Brooklyn Oratorio Society, under the auspices of the Brooklyn Institute of Arts and Sciences. The audience was the largest assembled to hear Handel's oratorio since the old Academy was burned in 1903. Walter Henry Hall, the conductor, and all who assisted in this production merited all the favorable comments made by the public and press. The printed request on the program that the listeners abstain from applause was generally adhered to throughout the evening; however, there were some who failed to read their programs carefully; thus, there were occasional outbursts of handclapping in the first part of the performance. The religious significance in this great work was strongly accentuated from the first solo of the tenor, "Comfort Ye My People," to the last chorus, "Worthy Is the Lamb That Was Slain." The singing of the Brooklyn Oratorio Society has always been a matter of pride to lovers of good choral singing. The sopranos blended like one noble voice, and the contraltos were equally free from blemish. The basses were excellent. There ought to be more tenors. But in the matter of precision, attack and spiritual warmth nothing finer in choral singing has been heard in Brooklyn for years. Unfortunately, some persons left after the Christmas portion of the oratorio, but that is invariably the case when Handel's work is sung during the Christmas season. Americans in the great cities are all too restless, and so few of them can endure listening to three hours of oratorio singing at one sitting. Laura Louise Combs, Margaret Keyes, Daniel Beddoe and Dalton Baker were the soloists. Miss Combs, on six hours' notice, substituted for Marie Stoddart, the soprano, originally advertised to sing, but who was prevented on account of illness. Miss Combs sang without rehearsal, and her willingness to undertake the difficult solos under the circumstances was much appreciated by the society, the Institute and the conductor, Mr. Hall. The lovely voice of Miss Keyes is always heard with pleasure, but she was especially effective on this occasion in numbers like "Behold, a Virgin," and "O Thou That Tellest Good Tidings." The magnificent tenor of Mr. Beddoe was a delight. This artist has the true, pure tenor, and he is equally happy in music of the classic as well as modern schools. His opening solo, "Comfort Ye My People," was beautifully sung. Mr. Baker proved a well trained oratorio singer. Tuesday evening, March 16, the society will sing Mendelssohn's "Elijah," in commemoration of the hundredth anniversary of Mendelssohn's birth, which occurred at Hamburg, Germany, February 3, 1809. It was impossible to have the performance in February, so the March date was chosen. The society opened the season with "The Creation." These great oratorios by Haydn, Handel and Mendelssohn in one season is a glorious achievement for the society. The officers of the society are: President, Hon. Charles A. Schieren; vice president, Hon. Edward M. Shepard; treasurer, Herbert F. Truman; financial secretary, Howard W. Connolly; corresponding secretary, Charles B. Lawrence; conductor, Walter Henry Hall. Rebecca Lane Hooper, a daughter of Prof. Franklin W. Hooper, sings in the contralto choir of the society, and May Lewis Close, a daughter of Dr. Stuart Close (who is winning fame as a painter), sings with the sopranos. Miss Hooper is also becoming famous through her picture plays.

Those stupid, selfish women, who have defied and ignored the printed requests on the programs of the Brooklyn Institute concerts and lectures, to remove their hats, have been beaten. The chapeaus must come off. The Institute has been overwhelmed with letters of protest from members who could not see pictures or the piano or anything else that added to the interest of the concert

or lecture because of the millinery arrays, and now the Institute management has taken a firm stand and the hats must be removed, or, well never mind what will happen. To go to a concert or lecture and return home with the cords linking the head to the body aching, and with nerves generally shattered in an attempt to see and hear properly, will no longer prevail in keeping persons away from the Institute events. Good. It takes a sledge hammer to compel some women to be polite and just. The sledge hammer has fallen with a terrific bang.

Ernesto Consolo, the pianist from the West, will come East early in the new year to fill some engagements. He will appear in Brooklyn with the Kneisel Quartet in the music hall of the Academy of Music, Wednesday evening, January 13.

Mischa Elman is announced as the soloist at the next concert by the Boston Symphony Orchestra at the Academy of Music, Friday evening, January 8.

The Brooklyn Institute inaugurated two new branches this month, at Hempstead and Huntington, L. I. The Jamaica branch has already enjoyed a number of good lectures and concerts this season. E. L. T.

HERMANN KLEIN'S SUNDAY CONCERT.

Hermann Klein has successfully passed the "hoodoo" number in his series of concerts at the new German Theater, for the concert given last Sunday afternoon was the thirteenth. The artists were Joseph and Madame Lhévinne, Mrs. Ben Lathrop, Giacinta Della Rocca and Jean Schwiller, who were heard in the following program:

- Sonata, piano and violoncello, C minor, op. 32. Allegro. Saint-Saëns.
Joseph Lhévinne and Jean Schwiller.
- Air, Emportons loin d'ici (Reine de Saba).....Gounod
Valse, Si j'avais vos ailes.....Messager
Mrs. Ben Lathrop.
- Duets (two pianos)—
Le Réveur (Original compositions for two pianos)....Arensky
La Coquette (Original compositions for two pianos)....Arensky
Polichinelle (Original compositions for two pianos)....Arensky
M. and Mme. Joseph Lhévinne.
- Solos, violin—
Adagio ElégiaqueWieniawski
MazurkaWieniawski
Giacinta Della Rocca.
- Songs—
When Celia Sings.....Frank L. Moir
Gladness of Spring.....H. Clough-Leighter
April TimeFrederic H. Cowen
Mrs. Ben Lathrop.
- Duet (two pianos), Gavotte et Musette.....Raff
M. and Mme. Joseph Lhévinne.
- Solos, violoncello—
AriaPergolesi
PapillonsPoppert
Jean Schwiller.
- Songs—
April Laugh Thy Girlish Laughter.....Geo. L. Osgood
I Sang My Love a Song.....Daniel Gregory Mason
The Tassel-time of Spring.....Liza Lehmann
Mrs. Ben Lathrop.

The concert was over at twenty minutes past four, and therefore had the merit of being the shortest program presented by Mr. Klein since October 4, the date of the first concert. Most of the programs have been too long, and that of last Sunday was a trifle brief. The majority of music lovers in the house would have been better satisfied if Mr. and Mrs. Lhévinne had been permitted to play additional numbers. The wise rule of "no encores," however, prevented extras by these gifted Russian pianists. Mr. Lhévinne's art is on the highest plane, and on this occasion, when he appeared only in duets (for two pianos) with his charming helpmate, he rather suppressed his own powerful personality in order that his good lady should shine as brilliantly as himself. The audience recalled the Lhévinnes numberless times amid scenes of great enthusiasm. The music played by the Lhévinnes was not remarkable in any way, but it was fascinating as interpreted by them. Mrs. Lathrop was at her best in the Gounod aria and French song. Both the singer and Madame Lhévinne received beautiful flowers. Next Sunday Mr. Klein will present Madame Jomelli (her third appearance at these concerts), Ernest Schelling, the distinguished American pianist; Horace Britt, cello, and Charles Norman Granville, baritone.

Petschnikoff in the West.

Alexander Petschnikoff, the Russian violinist, is off for Milwaukee to spend the holidays with friends, and will fill engagements in a number of the Western cities before his return. His next New York appearance will be with the Russian Symphony Orchestra on January 14.

Sinigaglia's new overture "La Baruffe Chiozzotte," made a pleasant impression at a recent Frankfurt symphony concert.



35 WEYMOUTH ST.,
LONDON, W., December 16, 1908.

Emil Sauer, of whose successful American tour we have heard, will be in London again early in the spring. It is also said that he is to play during January with all the leading orchestras in Germany; that in February he will visit France and Austria-Hungary, and at the beginning of March will be in London to play on the 3d with the Philharmonic Society. On the 8th he will give his own recital, and on the 14th will play at the Albert Hall Sunday concert.

Ernest Gilchrist gave an "at home" in the Georgian Room of the Piccadilly Hotel on Monday afternoon last. The Von Leer Orchestra played during the afternoon, and there were vocal selections also.

Katherine Jones, who, it will be remembered, sang so successfully at Godfrey Nutting's concert recently, left London last week for India, where she will remain until next March with Lord and Lady Minto. During her absence she will give two concerts, one in Calcutta and one in Bombay.

Rose Koenig, who will give her ninth recital of Wagner's music in February, has just completed some interesting impressions of various visits to the Bayreuth festivals, which are to be published soon. Madame Koenig is well known as a disciple of Richard Wagner, and her book will contain descriptions and comments which will be of interest to all Wagner lovers.

Edith Miller's singing of the Delilah music in the recent performance of "Samson and Delilah," with the London Choral Society at Queen's Hall, showed how well suited to her voice this music is. Her singing of the two big arias was specially fine, and brought much applause. Miss Miller is doing very important work this year, and her advance bookings are equally important. On December 5 she sang in "Carmen" at the Crystal Palace with the Dulwich Choral Society, again scoring a success. Some of her recent engagements in the provinces have been at Middlesbrough, Ripon, Berwick, Newcastle, Leeds, West Hartlepool, Tynemouth, Seaham Harbor, Darlington, Sunderland, Penrith, Consett, Durham and York. She also has a tour in the provinces booked for the spring.

The success of Elgar's new symphony was so great that an extra performance is to take place soon. The house was packed at the first performance, many being turned away, so it is again to be given. After each movement

on the night of the first representation, Elgar had to come up from the stalls and bow, while at the end of the symphony, the audience went quite wild with enthusiasm, and Elgar and Dr. Richter were obliged to return to the stage seven or eight times. The work is dedicated to Dr. Richter, and has made a real sensation.

Horatio Connell has been singing in Manchester with the Halle Orchestra, and from there went to Leicester for a concert. Mr. and Mrs. Connell will spend several days in Leicester with Mr. and Mrs. Willibald Richter.

In celebration of the centenary of Milton's birth, a service was held last week at Bow Church, Cheapside, at which there was a special selection of music. This included four stanzas from his metrical version of the "Eighty-fourth Psalm," sung to the old Scotch chant of "York," which was harmonized by Milton's father; the production of a new setting of the ode "On Time" for baritone solo and six voices, by Walford Davies; the sonnet addressed to Milton by Wordsworth, written in 1802,



PHILIP BROZEL AS HEROD IN "SALOME."
A role which won him deserved fame. Brozel now is with the Moody-Manners Company, touring England.
Photo copyright by Aimé Dupont, New York.

with new music by Gerald Bullivant, organist and choir-master of Bow Church; the recitation of an ode written for the occasion by Laurence Binyon; Milton's sonnets, "How Soon Hath Time, the Subtle Thief of Youth," and "When I consider How My Light is Spent," and the opening lines of "Samson Agonistes"; Sir Hubert Parry's setting of "Blest Pair of Sirens," and five stanzas from Milton's version of the "Eighty-Fifth Psalm." There was a sermon by the Bishop of Ripon. Lancelot says in The Referee "that Milton was specially gifted musically, his

talent showing itself at a very early age and being fostered by his father, who was a cultivated amateur."

Margel Gluck, a young violinist, who has studied with several masters, including Sevcik, and who made a great success recently on the Tetrassini tour, gave her first London recital last week at Aeolian Hall. The concert was given under the immediate patronage of the Duchess of Somerset, and there was a very large audience present, among them being the Duchess of Somerset; Baron von Wachendorf, of the German Embassy; Mrs. Carl Derenburg; Sir Nathaniel Nathan; Madame Novikoff; J. Sakata, Mrs. Matsudaira and Countess Mutsu, of the Japanese Embassy; Commander and Mrs. Gibbons, American Embassy; Mrs. Wedgwood, Mrs. Herbert Gladstone, wife of the Secretary of State; Sir Robert and Lady Edgcombe; Mrs. Emile Mond; Lady Kirkpatrick; Lady Mansfield Clarke; Lady Legard; Major General Sir Alfred and Lady Turner; Lady Grove; Lady Simpson; Mrs. Knatchbull; Lady Lockhart; Captain Beaumont; Sir Herbert and Lady Jekyll; Captain Sattine, and Lady Cooper. The concert was by invitation only, and tea was served at 5 o'clock, there being twenty minutes interval for the purpose, the program having begun at 4:15. Miss Gluck's first number was "Allemande," by Frank Ries, and she also played an adagio by the same composer. Schubert, Mozart and Chopin-Wilhelmj were also represented, and her playing showed that "She has a tone of considerable power and sympathetic quality, and a very facile technic, while her readings are marked by a good deal of individuality."

Elyda Russell has been singing at Copenhagen, but returned to Berlin for a concert early in December.

The Musical News announces that Eva Wagner, Richard Wagner's daughter, is engaged to Houston Stewart Chamberlain, an English essayist, who is the author of several books dealing with Wagner's works. The other day at Manchester, where Horatio Connell was singing with the Halle Orchestra, Isolda Wagner, a daughter of Richard Wagner, who is the wife of Herr Biedler, the conductor of the Halle Orchestra when Dr. Richter is unable to be present, went to the artists' room after the concert and congratulated Mr. Connell upon his noble rendering of the "Abendstern."

Gabrielle Leschetizky came from Vienna especially to play the piano solos at Audrey Chapman's orchestral concert yesterday. It is well known that Miss Chapman's Orchestra exists for the purpose of giving free concerts of good music to poor districts of London, and the concert at which Madame Leschetizky appeared is in aid of the fund formed to carry on the good work.

At the concert to be given at Queen's Hall on the afternoon of January 1 by the Queen's Hall Orchestra, Sir Edward Elgar has consented, on that occasion, to conduct his new symphony in A flat for the first time, in person. This performance does not in any way affect Sir Edward's engagement to conduct the work at the symphony concert on January 16.

The first item on the program of the Queen's Hall Orchestra's symphony concerts the other day was quite

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new to the London public. It was the introduction and polonaise from Moussorgsky's national opera, "Boris Godounov," which was heard in Paris last May.

The first performance in London of Kopylow's string quartet in G will be given by the Hambourg String Quartet at their fourth concert next Saturday.

The concert direction at Nice, J. D. E. Loveland, inaugurates the concert season with a recital at the Cercle de la Mediterranee on the 21st inst., by Germaine Arnaud, the talented young pianist, who appeared so successfully there last season, and who has since made such success in Germany, where she is re-engaged at Frankfurt for next autumn. After her concert at Nice she sails for the United States in the first days in January and is to open a tour of sixty concerts at Boston on January 22.

Although final arrangements have not yet been made, it is expected that Madame Chaminade will visit the Riviera in February and give a series of concerts in the various towns along the coast.

The opera season at Nice has opened well, crowded houses attesting to its popularity. "Samson and Delilah," "Faust," "The Huguenots" and "Lakmé" have so far been sung, but rehearsals are going on for several novelties. Lillian Greville has given several performances of "Thais." She is to sing for six weeks at the San Carlo in Naples, returning to Nice afterwards for the remainder of the season. She is to create the title role in Giordano's "Marcella," and the composer has specially written several additional numbers for her.

William Shakespeare, the well known teacher of singing, has accepted an invitation to go to California, and will, accompanied by Mrs. Shakespeare, make a short stay in Los Angeles. In order to have as much of a sea voyage as possible, Mr. and Mrs. Shakespeare will go via Spain and Cuba, then across to Vera Cruz and Mexico City, and by steamer to California. It is probable that Mr. Shakespeare will do some teaching while in Los Angeles, as he has already had requests from people residing there to do so. Mr. Shakespeare has visited America before, but this will be his first trip to the Pacific Coast.

A. T. KING.

To celebrate the Haydn centenary, the third congress of the International Music Society will meet in Vienna from May 25 to 29, 1909.

Selma Kurz, the Vienna coloratura singer, will give concerts in London and Paris next spring.

ANECDOTES FROM THE ANTIPODES.

Mark Hambourg, who is at present engaged upon a most successful tour in Australia and New Zealand, has met with several little incidents during his travels, of which he gives some account. At a certain place in New Zealand, for instance, Hambourg performed with an orchestra whose display left a very great deal to be desired. While executing the C minor concerto of Beethoven, Hambourg was interrupted upon about eight different occasions by the first violin, who appeared to be out on his own bent, and contributed his music at any old place, according to his own sweet will. Having put up with this kind of thing for some time, Hambourg at last turned to the gentleman in question and, without ceasing to play, asked him whether he would mind attending to the music and taking his proper share in it. The first violin glanced angrily at Hambourg and replied in a voice that rose above all the music: "What do you mean by drowning my violin with your piano? I put up the money for this blooming orchestra, let me tell you, so I guess I'm entitled to make more noise than you, anyway!"

Hambourg is very much devoted to his little daughter, and the fact that she was suffering from ill health when the family left England distressed him very much indeed. Fortunately, the voyage soon set her on her feet again, greatly to her father's delight, and by the time they reached Melbourne she was as healthy as ever. It was upon the very day after the musician set foot on Australian soil that he and his wife, while walking through the streets, were stopped by a ragged little flower girl, who offered Mrs. Hambourg a posy of blossoms, asking if she would accept them as a present. The gift was offered with so much sweetness and simplicity that both Mr. and Mrs. Mark Hambourg were deeply touched, the more so because their little friend was a cripple, who limped upon a crutch. As the child refused to take any money for the flowers which she had given, Hambourg made inquiries about her, and, having found out her address, had a hamper of delicacies sent there, together with a couple of tickets for his ensuing recital.

Mark Hambourg's energy at the piano is well known to all his admirers, but while in Australia he tried his hand at a game of golf, bringing an equal amount of vim to bear upon this pastime, with unexpected results. The links on which this maiden effort was made are surrounded by trees in which all sorts of birds live that are unknown in this country. Hambourg arranged his ball carefully, and, pulling up his sleeves, grasped the handle of his club with the greatest determination. Then, after a few preliminary swishes to and fro, he laid himself out to a terrific, hurricane driving stroke, and cast his eyes into space to discover what had happened. The ball remained where it had originally been placed. A considerable quantity of soil flew up into the air in all directions. The head of the club sailed away and alighted at a distance of thirty yards

(the caddie said he had never seen a club head travel so far), while from the trees overhead a shout of mocking laughter went up. "What's that?" demanded Hambourg indignantly, as he gazed upward. "Them's the larfin' jackasses," responded his caddie; "there's a lot of those birds round here." Then Hambourg went home in a sober, reflective mood. He says he doesn't play golf now.

Burritt Studio Musicale.

William Nelson Burritt issued cards "to meet Dr. F. Morris Class" Tuesday evening, December 22, at the artistic Burritt studios in Carnegie Hall. The studio was well filled when Clifford Cairns, accompanied by Ethel Wenk, began the program, singing five songs by MacDowell. Harry Levy, violinist, followed, playing pieces by Beethoven and Brahms, and later a "Meditation" and "Romanze" by Dr. Morris Class, the composer accompanying them. Seven songs by Dr. Class were sung by Mr. Cairns, the composer again accompanying, and this gifted amateur's compositions were given flattering attention. Not long ago Florence Mulford Hunt sang two of his songs in a New York concert, with success. At the close, three MacDowell songs were sung by Mr. Cairns, on request of Mr. Bisham, who, with Dr. Elsenheimer and others distinguished in music, was present. The way the Burritt students sing is known, and becoming better known daily, for there is a finish of detail, in regards not only to essentials, but to points usually passed over, such as enunciation, position, face and body, all going to produce artistic effect. With this, too, goes constant attention to the warmly musical side, and the finished accompaniments of Miss Wenk give the last needed touch of artistic ensemble.

Oscar Huntting's Engagements.

Oscar Huntting, the basso, has been engaged to sing "The Messiah" with the Lynn (Mass.) Oratorio Society, December 30. Other dates include Medford, Mass., January 7; "A Persian Garden," at Fitchburg, January 15, and at Salem, Mass., on the same date; Canton, Mass., January 21, and at the Concord (N. H.) Festival, February 15. Many smaller engagements filled Mr. Huntting's time during November and the early part of December.

George Kruger's Studios.

George Kruger, the pianist and piano pedagogue, has taken studios, rooms 92 and 93, Carnegie Hall, where he will be found from this date. Mr. Kruger is one of the most effective musical elements recently added to the professional list of this city.

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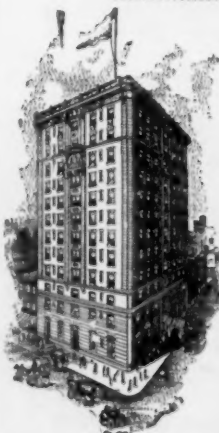
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**METROPOLITAN OPERA HOUSE.****"Tristan and Isolde," December 23.**

Isolde Fremstad
 Brangäne Homer
 Tristan Schmedes
 Kurwenal Feinhals
 König Marke Blass
 Melot Mühlmann
 Ein Hirt Reiss
 Stimme des Seemanns Reiss
 Der Steuermann Bayer
 Conductor, Mahler.

In many respects, chief of which was Mahler's conducting, the "Tristan and Isolde" performance gave great pleasure to a large and discriminative audience at the Metropolitan last Wednesday evening. The gifted conductor read the score with fine understanding of its musical and dramatic atmosphere, and in every particular repeated the impressive reading he gave here last winter, when his achievement was fully set forth analytically in these columns. Fremstad acted the part of Isolde excellently, as did Schmedes also, but their singing left openings for criticism. The Isolde had trouble with her high tones and Schmedes was suffering from a severe cold. Feinhals was a sympathetic and vocally satisfying Kurwenal. Blass sang with sonorous voice and acted convincingly. Homer's Brangäne is familiar here and does not efface memories of former great interpreters and singers in the part. Mahler and his orchestra formed the chief glory of the performance.

"Faust," December 24.

Martin, Farrar, Didur, Noté, etc. Spetrino, conductor.

Double Bill, December 25.

"L'Elisir d'Amore"—Bonci, Paterna, Sembrich, Campanari. Conductor, Spetrino. "Cavalleria Rusticana"—Destinn, Gay, Martin, Amato. Toscanini, conductor.

Double Bill, December 26 (Matinee).

"Le Villi"—Bonci, Alda, Amato. Conductor, Toscanini. "Pagliacci"—Caruso, Farrar, Amato, Campanari. Conductor, Spetrino.

"Tiefland," December 26.

Schmedes, Destinn, Feinhals, Goritz, Hinckley, L'Huilier, Forina, etc. Conductor, Hertz.

Double Bill, December 28.

"Le Villi" and "Cavalleria Rusticana." Casts as above.

* * *

MANHATTAN OPERA HOUSE.**"Bohème," December 23.**

Melba, Trentini, Zenatello, Sammarco, De Seguro, Galletti. Conductor, Campanini.

"Otello," December 25.

Desdemona Melba
 Emilia Doria
 Othello Zenatello
 Iago Sammarco
 Cassio Venturini
 Rodrigo Montanari
 Ludovico Seguro
 Montano Crabbie
 The Herald Zuro

Tremendous enthusiasm was aroused by the splendid performance of Verdi's "Otello," under the able baton of Campanini. He was supported with vim and comprehension by the excellent principals, and all combined to sing and act the effective opera in the best possible style. Melba sang with faultless tone production, as usual. Zenatello's voice rang out resonantly in his impassioned music and he acted with due intensity and vehemence. Sammarco was a suave and vocally polished Iago. The rest of the cast and the chorus kept up the high standard of the performance. Hammerstein's stage settings, lighting, and general management were of the effective kind to which he has accustomed his audiences.

"Lucia," December 26 (Matinee).

Tetrazzini, Sammarco, Constantino, Arimondi, etc. Conductor, Campanini.

"Samson and Delilah," December 26.

Dalmores, Gerville-Réache, Dufranne, Crabbie, etc. Conductor, Campanini.

"Thais," December 28.

Garden, Dalmores, Trentini, Renaud, etc. Conductor, Campanini.

Who Was the American Operatic Debutante?

BUFFALO, December 17, 1908.

To The Musical Courier:

For several years I have been a subscriber and admirer of THE MUSICAL COURIER and its fearless and intelligent



MRS. MARISKA ALDRICH.

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criticism of persons and things musical have interested me much.

I have been particularly interested in the loyal interest you have shown toward American born artists, both vocal and instrumental, and seldom have I had occasion to criticize the treatment you have accorded to debutantes, which, it seems to me, has usually been just, if not always generous. We who are deprived of the opportunities accorded to New Yorkers of reveling in the delights of the opera season are nevertheless greatly interested in the friendly rivalry existing at the two great temples of operatic art in your city, and are largely dependent upon the columns of your paper for intelligent criticism of the performances, therefore when I read the interesting article in this week's number of THE MUSICAL COURIER headed "An American Debutante," I said to myself "How ungenerous!" for you went on to tell of the enthusiasm of the director of the Manhattan over one of his new stars, who had just rendered an aria from "The Huguenots," and expressed your own interest in her "because she was an American girl!" but why not go further and give us the

name of this fair debutante? To be frank about it, some of us here in Buffalo suspect that we know the subject of this notice, and we are not only greatly interested in her success, but have an abounding faith that she will justify the flattering predictions which her manager makes for her. At any rate, we are anxious to follow her career through some intelligent and disinterested source such as your columns afford, and trust that this suggestion may have your generous consideration. M. M.

[The singer was Mariska Aldrich, who has since then sung other roles successfully.—EDITOR.]

Gift to Carl from Choir.

At the Christmas day service in the Old First Presbyterian Church the choir presented William C. Carl with a handsome piano stool for his studio and an ink pencil to be used on his tours. The presentation was made by Edward W. Gray, solo tenor of the choir. Mr. Carl responded, and then presented each member with a souvenir of his recent European trip. The choir gave a fine rendering of Handel's "Messiah" Sunday evening, and will sing at a special service on New Year's eve at 11 o'clock.

Mr. Carl is now spending the holiday vacation of the Guilman Organ School at the Marlborough-Blenheim in Atlantic City, and will return for the reopening of the school next Tuesday, January 5.

From Paris to New York.

A letter written from Paris, received here on December 17 by a friend of Harold Bauer, contains the following:

I must write you this morning, for I'm bubbling over with the concert last night. It was better than Paderewski, Rosenthal and all the rest together. I can't find words to tell you what it was like, but as you have heard him, you can imagine. Am in another word at present, but not the dreamy one I generally go to after a concert; am ready for all the work the next two years will hold. The "Kreisleriana," which I had not heard before, I liked best. The shading was simply exquisite. Beethoven was splendid. Can almost say I liked it as well as Schumann. The three Chopin numbers were beautiful, especially the ballade. How he was applauded! One could hear little "Oh's" of satisfaction and now and then a "Bravo" (very softly). When the rondo was finished there was a perfect fury of applause and the "Bravo" could have been heard at the Gare St. Lazare, I am sure.

Janpolski Sings in Honor of His Czar's Saints' Day.

Baron Schlippenbach, the Russian Consul General, gave a musicale and reception last week at his residence, 22 Washington Square North, in honor of his Czar's Saint's Day. The noted Russian baritone, Albert Janpolski, sang arias, ballads and folk songs of his native land. Wassily Safanoff accompanied the singer in the celebrated Kallin-nikoff ballad, "Me Starom Kurgunie." Mr. Janpolski's fine voice was heard to good advantage in the spacious salon of the Consulate.

The Stroller.

Upon a hill I laid me,
 The highway near at hand,
 And wings of dream conveyed me
 Away to Fairyland.

Subdued from slumber waking,
 I hearkened, as I lay,
 A minstrel, merrymaking,
 Passed by upon his way.

Down distant spaces ringing
 I heard the music fall,
 Pray, wrought the minstrel's singing
 My visions magical?

G. S. BRYAN.

From Uhland.



CHICAGO, December 26, 1908.

A delightful program was the eleventh in this year's series of Theodore Thomas Orchestra concerts. It being the holiday period and the afternoon concert falling on Christmas Day, the character of the program was "popular" or "festival." The soloist was Enrico Tramonti, first harpist of the orchestra, and with violoncello and clarinet obligati in a Massenet number there was the charm of variety in soli as well as in the selections. The program, complete, was as follows: Overture to "Der Improvisator," by d'Albert; "Intermezzo and Perpetuum Mobile," from suite, op. 39, by Moszkowski; concertstuck for harp and orchestra, op. 39, by Pierné; vorskpiel to "Hänsel and Gretel," by Humperdinck; "Andante Cantabile," from string quartet, by Tchaikowsky; "Sous les Tilleuls," from "Scènes Alsaciennes," by Massenet; "Dance of the Marionettes," and valse, from "Scènes de Ballet," op. 52, by Glazounow, and symphonic poem, "The Moldau," by Smetana. Of the orchestra's playing it was, as always, of the most gratifying achievement. Mr. Tramonti was in excellent form and the eleventh program was especially pleasing. A note of commendation is due Joseph Schreurs, the first clarinetist. He is an artist of the first class. His tone is perhaps not exceeded by any other clarinetist of the day and his taste in phrasing is the perfection of musical feeling.

The recital announced to be given by Emmy Destinn, the Bohemian soprano, on Saturday afternoon, January 9, has been postponed on account of the singer's health not permitting her the strenuousness of travel, coupled with her appearances in the Metropolitan Opera in New York City.

Ossip Gabrilowitsch, the eminent Russian pianist, will appear in Chicago Sunday afternoon, January 17, at Music Hall.

Blanche Marchesi, who will be heard in song recital on January 3, at the Studebaker Theater, arrived in America this week, and has arranged a very attractive program for her first Chicago appearance.

The Mendelssohn Club, Harrison Wild, conductor, gave the first concert of the season at Orchestra Hall on December 22. There was a capacity house and the audience was enthusiastic to a degree in its appreciation. Always distinguished for the tonal beauty of its work the Mendelssohn Club, on this occasion, surpassed all previous standards. There was a smoothness, a perfect legato, and a finish comparable to the vox humana of a great organ. Composed of sixty male voices and for the past eleven years under the conductorship of Harrison Wild, the club now has reached a degree of artistic efficiency not surpassed by any other male chorus in the United States.

The soloist on this occasion was Jeanne Jomelli, who, gifted with a dramatic voice of the most appealing timbre and musical and temperamental withal, immediately won her audience and was repeatedly recalled. Madame Jomelli sang two groups of songs and an aria from "Louise." The numbers sang by the club were as follows: "Watchman's Song," op. 31, by Wolff; "Dennis McPhane," by Protheroe; "The Best of All Good Company," by F. F. Bullard; "Bonnie Ann," op. 53, No. 1, by Edward A. MacDowell; "A Plainman's Song," by Paul Bliss (written for the Mendelssohn Club); "Drontheim," op. 76, by Protheroe; "The Song of the Wood Cutters," by Protheroe; "Love Songs," by Rudolf Weinwurm; "Three Fishers," by Robert Goldbeck, and "Midsummer Clouds," op. 54, No. 2, by Edward A. MacDowell.

Glenn Dillard Gunn appeared in recital at Music Hall on December 20, in a well chosen and well arranged program. The opening number was two choral preludes by Bach-Busoni—"In Dir ist Freunde" and "Wachet auf, ruft uns die Stimme," numbers that were wrought out with distinguishing clearness, technically and interpretatively. Following came the op. 27, No. 2, Beethoven sonata, and it was conceded that Mr. Gunn's interpretation must be classed with the Beethoven, which all long to listen to, virile, strong, colorful and phrased to a nicety of contrast. Two Brahms numbers came next: Intermezzo, op. 117, No. 1, and the rhapsody, op. 76, No. 1; these two numbers being splendid characterizations of the Brahmsism school, and were among the best numbers on the program. It is not always that one finds the poetic and the sense of romanticism combined with the truly masculine, but in the character of Mr. Gunn this is most equitably balanced, as his group of Chopin gave proof of. He was heroic in the G minor ballade, and in the F sharp major "Impromptu," another ballade, perhaps a little more sad, of a thoughtful, musing mood, and of extreme technical difficulty, he was the thoughtful narrator; especially en rapport was he in the third number of the group, nocturne in C sharp minor (posthumous), a composition full of most appealing lyricism, poetic, and full of charm. Among the miscellaneous numbers were two Debussy numbers—"Bells Across the Trees" (new) and the popular prelude in A minor. Debussy being a favorite writer with Mr. Gunn, those two charming numbers were given with a brilliancy and elan that called for a repetition. The program closed with the Paganini-Liszt caprice, in F major, and the tremendously difficult "Variations," in A minor. As a striking contrast the "Cantique d'Amour" was the offering as an encore, played with exquisite charm and finish, and bringing to a close one of the best played programs of the season.

Frederick Morley, pianist, will give a recital at Music Hall on January 11.

For the final examination of students in the Chicago Musical College's advanced piano class, Emil Sauer's first piano concerto will be used as the principal test. The examinations will be held at the close of the spring term, and following the usual custom, the most proficient pupil will be awarded the diamond medal of the college for this particular branch of musical study. Regarding the selection of his composition, the eminent pianist wrote Dr. Ziegfeld as follows:

I am very happy and proud indeed to hear that my first piano concerto has been selected for the final examination of your graduating class. I thank you for having proposed my work to the musical directors, a choice which I trust will prove successful from every point of view. With kindest regards to you.

Most sincerely yours,
(Signed) EMIL SAUER.

One of the best operatic productions ever given by the Chicago Musical College was that of Gounod's "Romeo and

Juliet," played at the Auditorium on December 19, to a capacity house. The orchestra was under the direction of Karl Reckzeh, and the opera was staged by Herman Devries. The cast was as follows: Juliet, Leonora Allen; Romeo, John B. Miller; Stephano, Clara Katzenberger; Gertrude, Madge Miller; Friar Laurence, A. Middleton; Mercutio, Seth Gordan; Capulet, Thomas Lewis; Tybalt, Edward Roberts; Paris, Fred Mchee; Duke of Verona, Fred Blum; Gregorio, Morgan Jones, and Benvolio, Robert Taylor. Miss Allen, who has a very sweet light soprano voice, was a very dainty, pleasing Juliet, and sang the music with much charm and good phrasing. The chorus was exceptionally well trained and sang with confidence and good tonal effect the various numbers.

Marie White Longman, who has long been known as one of the best contraltos in the West, has been compelled to cancel all engagements on account of poor health.

William Sherwood will play the MacDowell D minor concerto with the St. Paul Symphony Orchestra in January.

Following are some December engagements filled by Marion Green: "The Messiah," at Kenton, Ohio, December 9; Chicago, Woodlawn Presbyterian Church, the 11th; Clinton, Ia., in recital, the 14th; Ripons, Wis., concert, on the 16th; Berlin, Wis., recital, on the 17th; Fond du Lac, Wis., recital, on the 18th; Evanston, in Dudley Buck's "The Coming of the King," on the 20th, and in the same work at Orchestra Hall, Chicago, in the evening of the same day. Mr. Green has received some excellent press encomiums throughout the West on his fine voice and interpretative ability.

Some very interesting letters have been received from Christine Brooks, the soprano, who is now abroad, relating to many interesting incidents in her studio life and to the social attentions she has received. A recent letter reads: "Tomorrow I take lunch with the King and Queen of Sweden. That may seem doubtful to you, but it is true nevertheless. I have not written you since I dined with royalty. Miss Stone called for me with a splendid auto and we dashed away down to Oxford street, where everything was gorgeously decorated with thousands of flags and the street was, for miles, strewn with fine yellow sand and a line of soldiers on either side, dressed in red coats with gold and high black fur hats. All these were mounted on black horses with gold trimmings. You can't imagine what a fine sight it was. Thousands of soldiers and millions of people to watch the parade. All the royal party were introduced. In the party were the Prince and Princess of Wales, Mr. Asquith, and every one else of note. The King of Sweden made a speech in broken English. The luncheon was delicious, everything good to eat and drink, champagne, etc."

Heniot Levy, of the American Conservatory faculty, will give his annual piano recital at Music Hall Thursday evening, January 14.

A recital will be given Saturday afternoon, December 26, at Kimball Hall, by Albertine Heller, pianist; Lina Linehan and Fern B. Emerson, sopranos, and Minnie Cedargreen, violinist.

EVELYN KAESMANN.

The Monte Carlo opera season will begin January 26, with the "Ring" cycle. The singers are to be Van Dyck, Chaliapine, Delmas, Aekté, Litvinne, Bréval, etc. The novelties are to be "Le vieil Aigle" (book and music by Guit-bourg, head of the Monte Carlo Opera) and "Russalka," by Dargomysky.

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Glenn Dillard Gunn's Chicago Recital.

Following are some press opinions on Glenn Dillard Gunn's Chicago recital given at Music Hall on December 20, under the direction of F. Wight Neumann:

Mr. Gunn is by nature of the aggressive type—he is fond of battle and of struggle, not so much for that which the battle and the struggle give as for the mere pleasure which the testing of mental or verbal strength affords. This attribute of the man makes itself one of the dominant features in his art, and does not tend toward the accomplishing of the poetic and the sentimental. These qualities he has had to acquire and yesterday's recital proved that he has acquired them in gratifying measure and that he is not at the end of his quest even yet. There were moments when the hardness and slight angularity which formerly characterized much that he did made themselves felt, but such moments were comparatively few. The rounded, the smoothly shaded, the tonally fine and beautiful were predominately in evidence and added to his playing the qualities which enable it to claim and grip the listener's attention and win his applause. Musically and interpretatively Mr. Gunn's playing commanded approval when heard last year. The man who thinks and who is thoroughly grounded in the science of his art was always in evidence, and yesterday the same merits, only still further matured and more finely balanced, were constantly to the fore. It made the recital one of interest, of value, and of pleasure.—Tribune, December 21, 1908.

Mr. Gunn's playing is a manly, straightforward expression of his artistic convictions. It is scholarly rather than poetic, intellectual rather than sentimental, but at the same time it gives the appeal of musical beauty adequate recognition. The ruggedness and sturdiness of the Bach, Brahms and Beethoven idioms appeal to him strongly, and for that reason his interpretations of the older masters were very convincing and authoritative. This was illustrated by his rendition of two chorale preludes of Bach, "In Dir Ist Freude" and "Wachet auf, ruft uns die Stimme," arranged for the piano by Busoni, his interpretation of the familiar "Moonlight" sonata of Beethoven and his presentation of the Brahms rhapsody and intermezzo. All of these numbers made a distinct impression, not so much on account of extreme technical facility, but because they were correct revelations of the spirit of these great composers. He was equally happy in his expression of the modern French ideas as set forth in two Debussy numbers, the "Bells Across the Trees" and the prelude, which have been referred to above. To a man of rich intellectual endowment, such as Mr. Gunn unquestionably has, works that present thoughts by subtle suggestion rather than by frank delineation make a very insistent appeal. In none of these modern French works does the thought lie on the surface. It is merely suggested, and upon the interpreter devolves the necessity of catching the mood and communicating it to his audience. This is often a difficult matter, a task that puts a man of intellect on his mettle, and Mr. Gunn was unusually successful in these two numbers because he revealed the subtle moods with such certainty that they could not fail of their effect upon the audience. The encoring of the Debussy prelude was a just recognition of the pianist's accomplishment. Mr. Gunn is happy also when expressing the poetic tenderness of Schubert and Chopin. Though the preference of his temperament is for the more virile forms of music, he is not at a loss in expressing the soul of these tone poets, and there was much ingratiating lyric charm in his interpretation of the softer numbers. A Schubert impromptu was placed between the Beethoven sonata and the Brahms intermezzo. The group of Chopin numbers, which came toward the close of the program, were the G minor ballade, the F sharp minor impromptu, and the nocturne in C sharp minor. The audience received them with evident enjoyment. The program closed with Liszt's arrangements of Paganini's caprice in E major, and variations in A minor, which were the medium for brilliant technical display.—Chicago Inter Ocean.

Mr. Gunn understands the art of piano playing, its beauties and its limitations, too. He puts charm of sound into that playing and will have nothing of the thunderous fervor of many modern pianists. Moreover, this performer is possessed of musicianship as well as of brilliant execution, and by this token his recital was an experience of delightful art. Mr. Gunn set forth a varied program which varied from Bach to Claude Debussy, and presented, among other things, a barcarolle of the forgotten French composer, Alkan, and two weird pieces, "Bells Across the Trees" and a prelude by Debussy.—Chicago Evening Post.

He attained the best results with the second Bach-Busoni chorale prelude, "Wachet auf, ruft uns die Stimme," which he rendered with a suave tone. The Schubert impromptu, op. 90, No. 1, brought to notice considerable power and a good octave technic. A bar-

carolle, op. 67, No. 6, by Alkan, given with repose and clarity, and prelude in A minor from the suite "Pour le Piano," by Claude Debussy, wherein the harmonic scheme of the new French school was emphasized, and which disclosed in Mr. Gunn no small amount of brilliance of execution, so that it was encored by the audience. In the Chopin group, which contained the G minor ballade, op. 25; the impromptu in F sharp major, op. 36, and the nocturne in C sharp minor (posthumous), reminiscent of familiar themes of the Polish master, the last two pieces were most satisfying. In the impromptu fluent technic was shown, and in the nocturne, a number but seldom heard here, some clean phrasing and good tone color were in evidence. Of the caprice in E major and the variations in A minor of Paganini, adapted for the piano by Liszt, the first was given with good technical precision.—Chicago Examiner.

One who is entirely biased on the subject of transcriptions found little difficulty yesterday in laying aside his convictions while the Bach-Busoni chorale prelude, "Sleepers, Awake," was played. The slow, sustained chorale melody is hardly as effective on the piano as it is on the organ, but the general impress of the arrangement was that of interest. The two Debussy numbers were very taking.



GLENN DILLARD GUNN.

and Mr. Gunn was persuaded to repeat the A minor prelude by his appreciative audience. Chopin's F sharp minor impromptu and his nocturne (posthumous) were also received with great favor. The Paganini-Liszt caprice gave Mr. Gunn good chance for the exploitation of several peculiarly pianistic effects, and with excellent results. In the program were also Beethoven's "Moonlight" sonata, a couple of Brahms numbers, an interesting Alkan barcarolle and a Schubert impromptu that a musicianly reading did not save from dullness.—Chicago Record-Herald.

In the mysticism of the modern French school Mr. Gunn reveals. He is one of the leading exponents of that new and fascinating art form. His playing of the Debussy numbers, "Bells Across the Trees" and the prelude in A minor, left nothing to be desired. The prelude was enthusiastically encored. The Paganini-Liszt caprice in E major and the variations in A minor were played in fine style.—Chicago Journal.

Siegfried Wagner's "Herzog Wildfang" will be done soon at Plauen (Germany).

Concerning Music in the Schools.

STATE NORMAL SCHOOL,
NEW PALTZ, N. Y., December 13, 1908.

To The Musical Courier:

I have read your observations in reply to the communication "Time Wanted" in your paper of December 9. In regard to public school music you say, "There is a great deal of 'graft' in it and people are employed who know nothing about music. The children are taught things which they forget easily because they are not taught properly. . . . People teach much who haven't any idea of what music is." All this is undeniably true and "Pity 'tis, 'tis so." You say also, "The teachers of music in the public schools are in a class entirely apart which does not interest the professional musician." I infer from this that, in your estimation, people who teach music outside the schools have chosen music as their profession, and those who teach music in schools have not. However, if the case as you have stated it is the rule, it is amply proved by exceptions.

Now, THE MUSICAL COURIER is in the habit of solving musical problems in a logical and progressive manner and signing its "Q. E. D." with a measure of conviction both amusing and gratifying. But, in the name of logic and progress, what sort of reasoning is this? "The children are taught things which they forget easily because they are not taught properly." Therefore, "There should be no music taught at all in the public schools because it has no effect, no results." This translated means, "Music is improperly taught, therefore don't teach it at all." As well, "The Philharmonic and the New York Symphony are improperly conducted, therefore don't have any orchestra at all"; or "The Metropolitan affairs have been improperly administered, therefore don't have any opera at all."

I don't know how much you know about public school musicians, Mr. Editor. Perhaps they do not "interest" you, or, perhaps, you are thinking of public school conditions in your own city, but if you have in mind the many earnest, conscientious, capable "professional" musicians teaching in the public schools of the country, and if you know of the powerful musical uplift they are giving to the communities in which they work, I do not see how you can deduce the above conclusion from the above premise.

Politics, I suppose, we shall have always with us, but it seems to me that it is time for the "professional" musicians—both out of the schools and in them, if you please—and THE MUSICAL COURIER to make a stand to abolish the "quack" public school music teacher and to see that music is properly taught in the public schools. It is true that music properly taught will do more to develop memory, sense of proportion and symmetry, association of ideas, accuracy, quick thinking and self control than any other subject in the school curriculum. All these things are desirable acquisitions. While the public schools cannot send out every child a musician, they can send out every child an intelligent music lover and an individual who shall be better equipped for meeting the various phases of life.

Is it worth while to have music taught properly or shall it not be "taught at all"?

Sincerely,

(Miss) INEZ FIELD DAMON,
Music Director, State Normal School, New Paltz, N. Y.

Brahm Van den Berg Engaged for Marchesi Tour.

The celebrated Dutch pianist, Brahm van den Berg, who has just finished a very successful tour as soloist with Madame Calvé, was immediately engaged as soloist and accompanist for the Marchesi tour of the United States, which starts with the beginning of the new year.

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MUSICAL ST. LOUIS.

St. Louis, Mo., December 26, 1908.

The sixth program of the St. Louis Symphony Orchestra was as follows: "March of the Knights of the Grail," from "Parsifal," Wagner; overture, "William Tell," Rossini; aria, "Rejoice Greatly," from "The Messiah," Handel; andante cantabile, Tchaikowsky; "Scarf Dance," from "Callirhoe," Chaminade; air, "L'Enfant Prodigue," Debussy, and waltz, "Artist Life," Strauss. The soloist was Mrs. Benjamin Chase, soprano. Mrs. Chase has a very beautiful voice of a most sympathetic timbre, and she is always a most acceptable soloist.

The following soloists are on the roster for the St. Louis Orchestra, 1908-09 season: Georgis Lee Cunningham, soprano; William Porteous, basso; McNair Ilgenfritz, piano; Winifred Romer, soprano; St. Louis Horn Quartet; Mrs. Benjamin Chase, soprano; Hugo Olk, violin; Gwilym Miles, basso; Claire Norden, piano; Mrs. Bollman, contralto; Mrs. Weyer, piano; George Sheffield, tenor; J. Glenn Lee, tenor; Ernest R. Kroeger, piano; Mrs. Epstein, soprano; Mr. Orchard, basso; Miss Wirthlin, contralto, and Ferdinand Jaeger, baritone.

One of the busiest schools in St. Louis is the Schrickel College of Music, Carl Schrickel, director. Mr. Schrickel is very enthusiastic over his work, and has some well trained pupils.

Among the prominent and popular musicians of St. Louis is Julia Ayton Moffitt.

"The Messiah" will be sung Sunday evening, December 27, by the boy choir of Christ Church Cathedral, composed of fifty voices, and the following soloists: Carol Black, soprano; Harry J. Walker, alto; George Brazier and Frank Talbot, tenors, and Leslie A. Cash, basso. H. H. Darby is choirmaster and organist, and exceptionally good work is accomplished under his direction.

St. Louis has many unusually well educated musicians, not along musical lines alone, but embracing knowledge of various other practical as well as artistic affairs. In this class stands most prominently E. Prang Stamm, who has one of the largest acquaintanceship lists in St. Louis.

Charles Willis Webb, director of the Webb Studio of Music, has a very artistically appointed studio.

Victor Lichtenstein, violinist, director of the Lichtenstein String Quartet, has many interesting bookings made for his Quartet for later in the season.

The concert this week by the Verdi Sextet was very interesting, especially the "Christmas Fantasia." The soloists were John Cahill and Marie Olk. The next concert by the society will be given on January 5.

The Missouri Conservatory of Music, J. C. Elsenberg, director, is one of the few schools that has a busy summer season. June, July and August are always usually busy in this well conducted school.

Ottmar A. Moll will give a recital in January.

The Knights of Columbus Choral Club, which ranks as one of the leading choral clubs of St. Louis, has a membership of eighty voices and an examining committee of eight. The Rev. Leo P. Manzetti, the musical director and teach-

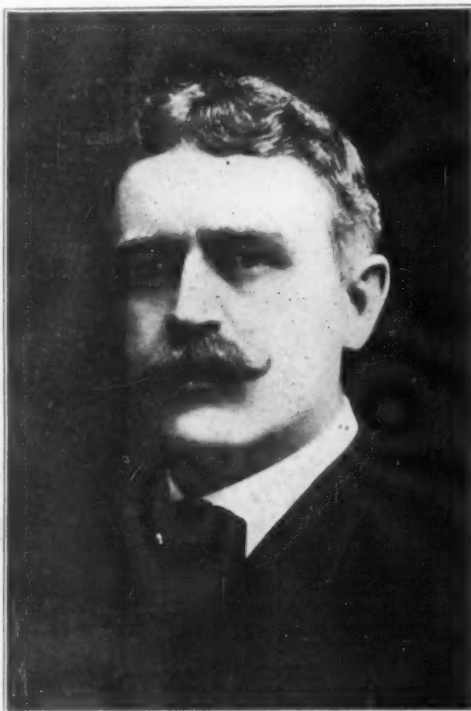
er, a very accomplished musician, was choirmaster for the present Pope of Rome at the time he was Bishop of Venice. The last concert of the Choral Club was given at the Coliseum, December 4, at which Madame Calvé was soloist. On this occasion there was an audience of 7,000. At the club's next concert, to be held at the Odeon, on May 3, Campanari will appear.

The McCreery School of Violin and Piano, with Gertrude McCreery, violinist, and Elizabeth Waldo McCreery, pianist, has some very talented little pupils, who will be heard later in the season in an informal recital.

M. Alfred Bertrand, tenor, has been filling some interesting private musicale engagements. R. E. R.

Carl Sobeski's Western Triumphs.

Carl Sobeski, the widely known singer and teacher, is now in the Middle West. Last summer Mr. Sobeski returned East to visit friends in Boston and New York, af-



CARL SOBESKI,
Lyric baritone.

ter a long and most successful recital tour on the Pacific Coast, extending from Seattle to Mexico City, and back via El Paso, Tex., and New Orleans. In an interview with Mr. Sobeski, he said that he saw and felt the opportunity in the great West, and decided this season to give a number of song recitals, and, incidentally, do some teaching through that portion of the country. Sobeski has been as far as Salt Lake City this season, where he sang at the closing recital in the Tabernacle, under the direction of J. J. McClellan. He was in Denver, and later on, December 3, Mr. Sobeski was induced to be heard in one of his song recitals at Omaha, Neb., and met with pronounced

success. The papers sent their critics, and they were untainted in their praise of the work. Mr. Sobeski is meeting with his usual success, for good reports follow him everywhere. The program given at Omaha included seven groups of Giordani, Caldara, Secchi, Lowe, Beach, Salter, Grieg, Schumann, Von Fielitz songs. Of his singing, the press says:

His program represented a varied selection of songs, classic and romantic, in all of which he showed the wonderful sustaining power and the beautiful quality of his voice, which he uses with exquisite finish and artistic shading. Mr. Sobeski has a style which is varied and interesting. The second group was given with charm and pathos; "Malgre Moi" in French, by Pfeiffer, and two beautiful selections by Wekerlin gave Mr. Sobeski a chance to give some beautiful tone work in French. "Roi de Lahore" was sung with a great deal of breadth and feeling in conception, again showing the strength of his sustaining qualities. The program was given with musicianship and beauty of tone quality, placing Mr. Sobeski at once in the front rank of singers.—Omaha World-Herald.

Mr. Sobeski's voice is capable of large and brilliant effects and it is to be hoped that when he next doth sing a public recital he will see the advisability of securing a larger hall. Mr. Sobeski opened with "Caro Mio Ben," and sang it "con amore" and with true and faithful regard for the traditional treatment of that most exquisite of love songs. His mezza voce tones were good and supported with a completely adequate breath control. Mr. Sobeski has repose and ease of manner which appeal very strongly to an audience; he has temperament beyond question, and he sings with a style and finish which come not to the singer except by very serious work. With more distinctive vowel coloring his work would be still more interesting than it is, and that is saying a good deal. His phrasing and his breath control are examples of good work which all students would do well to emulate.—Omaha Bee.

Competitive Scholarships at A. I. A. M.

In addition to the regular scholarships given to talented pupils, the American Institute of Applied Music offers a series of competitive scholarships for piano students, which are run on a different plan than that ordinarily pursued in music schools, where free tuition is given only to the most gifted students. The teachers in the piano department offer to the pupil who, in his or her judgment, has made the most marked improvement during the current term, a free scholarship for the ensuing term. This plan, which has been in operation for some time, has been found to work most advantageously, and act as a stimulus to the rank and file of students. But, as the necessary amount of improvement is reckoned at a very high grade, comparatively few students win the honor, for the teachers reserve the right to withhold the award where the requisite degree of excellence has not been reached. The following competitors have been awarded free scholarships for the midwinter term: Lila M. Hall, Hartford, Conn.; Abby String, Parkersburg, Va.; Ethel Speir, Flushing, L. I.; Marguerite Burgoyne, Flushing, L. I.; Elise Dardek, New York, N. Y.

Theodore Habelmann's Opera School.

Theodore Habelmann, renowned as a teacher of opera repertory, is also a thorough teacher of singing. His school is one of the excellent institutions in Greater New York, where beginners as well as the most advanced pupils in voice culture, are received. A fortnight ago, THE MUSICAL COURIER published an extended review of Hr. Habelmann's career, which began in Germany when Habelmann was a very young man. An operatic tenor, Habelmann won his spurs before he was twenty-five. As stage director at the Metropolitan Opera House and as teacher of many singers here and abroad, he has won success that has astonished many others who are not so versatile as this interesting and kindly man. Most of the Habelmann pupils singing in Europe secured their positions through Mr. Habelmann's efforts and influence.

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HOTEL NOTTINGHAM,
BOSTON, MASS., December 26, 1908.

Because of the superior quality of the works performed, Boston's Christmas music is always of special interest, and this year it came up to the usual high standard. The singing of "The Messiah" by the Handel and Haydn Society gave pleasure to the majority, and the performance of last Monday evening drew quite as large an audience as that of the night previous, and it was evident that the chorus has been drilled so precisely on nuances, balance and all effects that the result was at times monotonous. The conducting was perfunctory and relieved only by the good singing of the artists, who were: Grace Bonner Williams, soprano; Pearl Benedict, contralto; Glenn Hall, tenor; Frederic Martin, bass. They were evidently responsible for the traditional tempo employed and each showed authority in all of the work done. Mr. Hall was in delightful form, even better than on the evening previous and did some very effective singing. Mr. Martin is always at home in oratorio; he sang with splendid style. The soprano and alto were in every sense adequate, Mrs. Williams being an old favorite in this city, and Miss Benedict fulfilling most beautifully the interest her coming had aroused. The cutting of the oratorio here and there was a good idea, and saved it from too much monotony. The audience seemed pleased with the soloists, and showed it in a convincing way. They love their Christmas oratorio, too, and chiefly for its own sake evinced satisfaction. "Elijah" is the next work to be performed by the Handel and Haydn Society in February. The much discussed soprano, Jeanne Jomelli, will be one of the singers of the occasion, and every one is anxious to hear her. The furor made over her voice at the

Worcester Festival reached here, and her popularity is already established.

Clara Tippet's pupils, Anne Estelle Hollis and Helen King Marshall, the latter director of music in the public schools, at Kennebunk, Me., will begin the new year, January 1, with a recital in the Tippet-Paull studios, when Mrs. Hollis will sing selections by Halevy, Debussy, Gounod, Holman and Parker, and Miss Marshall, who is an exceptionally beautiful contralto, will be heard in Grieg, Leroux, Bischoff, Salter and Ronald songs. A cellist will assist the fingers. Mrs. Hollis is singing her best just now and attracting much attention for the charming quality of her work. Mrs. Tippet was at the piano for the Christmas music at the New Old South Church, where she is the assistant director of music, and was afterward heard in the chapel in a beautiful carol, with violin obligato, which she sang so effectively as to remind many of her "palmy days" when she was soprano-soloist for nearly twenty years at this same church. "I prefer that my pupils carry on this glorious art now, while I endeavor to show them how," Mrs. Tippet said.

Marie L. Everett's pupils are being heard from. Some are in colleges and universities in the South and Middle West, and the East likewise has a number who are reflecting credit on their teacher. One of the Everett pupils, Marie Sullivan, established in Worcester, recently created a sensation there by her singing. The Worcester press warmly praised Miss Sullivan's art when she sang there December 5.

The concert given by the Longy Club in Potter Hall brought out a program, including some new pieces. Woollett's suite was played, Mouquet's rhapsodie, "Pastorale," by Hure, and others. Marie Sundelius gave an aria (Bach), accompanied by woodwind instruments, and three other songs with piano accompaniments.

Many holiday greetings were received by the Boston representative of THE MUSICAL COURIER, who takes this opportunity to thank one and all for the kind thoughtfulness the cards conveyed.

The Hess-Schroeder Quartet, with Ernest Schelling, pianist, assisting, gave this program at Chickering Hall, Tuesday evening: Quartet in A minor, op. 51, No. 2, Brahms; two movements from quartet in E minor (first time), Schillings; trio for violin, cello and piano, op. 39 (first time), Juon. Mr. Schelling was perhaps never more at his best, and was literally triumphant in his interpretative work. He showed thorough musicianship, and sus-

tained it throughout the playing he did. There was an audience of concentrated interest, as was apparent when the trio was at an end, and Mr. Schelling was applauded to the echo, an almost unusual proceeding when mostly musicians comprise the assemblage. The artistic performances of the Quartet were appreciated.

Geraldine Farrar's concert is announced to take place in Symphony Hall, Saturday afternoon, January 23.

H. G. Tucker's chamber concerts begin January 10, and include the Czerwonsky Quartet, Mr. and Mrs. Arnold Dolmetsch, and other organizations. Some of the soloists are Ernestine Gauthier, a mezzo contralto, who is attracting some attention; Mary Sherwood, soprano; Cecil Fanning; George Proctor, and others. These concerts will be held at Chickering Hall, Sunday afternoon, at 3:30 o'clock.

Ossip Gabrilowitsch, the great Russian pianist, will be heard in recital at Jordan Hall on the afternoon of January 6, at 3 o'clock.

Germaine Schnitzer will be in Boston for a Jordan Hall recital January 20. Miss Schnitzer's musical victories in the past are well remembered in this city, and doubtless this brilliant young pianist will be greeted by a large audience. Miss Schnitzer will also be heard at Mrs. Hall McAllister's Musical Morning at Hotel Somerset, January 11.

Cecil Fanning, who is a favorite in Boston, writes in characteristic vein: "Best wishes for a very Merry Xmas and Happy New Year! I shall be in Boston January 16 for a few days. We go South as far as New Orleans the first of the year." This means that Mr. Fanning will be heard in recital here during the time he is here, which fact will be heartily welcomed by the big public which so delights to hear the young baritone sing.

Stephen Townsend's recitals are now considered as being a part of the winter's regular program, and looked forward to with keen pleasure. His programs are always individual, and he is nonconventional enough to sing many new songs without their having been already made popular. This artist always draws a crowd to hear him, and the coming recital to be held in Jordan Hall, with forty-five Boston Symphony Orchestra players, led by Mr. Strube, and Laura Hawkins assisting, will be one of the treats of the season, and bids fair to be one of the most important. Mr. Townsend has hosts of friends and a very large following of pupils, who flock to hear him sing. No local singer has ever attracted quite so largely as has Mr. Townsend. His program will include Chadwick's "Lochinvar" and Converse's "La Belle Dame Sans Merci," and many shorter songs.

The latest reports are to the effect that the funds of the Boston Opera Company are still swelling, and that \$2,000 more has been added recently, making the total subscribed to date something over \$168,000, with more shares to be had, and these at 87 Milk street, Room 1. There one may also ascertain all information as to the privileges of stockholders.

The usual Friday Boston Symphony Orchestra rehearsal was held on Thursday, preceding Christmas, and with the concert taking place, as is the custom, on Saturday evening. The chief work performed was Beethoven's fifth symphony, preceded by Wagner's prelude to "Parsifal" and the Tchaikowsky "Nutcracker" suite.

A handsome picture of the well known singer, Caroline Mihr-Hardy, has come, with greetings, to the writer, and now occupies a place on the studio shelves with many other notables. Madame Hardy has been singing with her accustomed success in various parts of New England.

January 7 is the date on which the Flonzaley Quartet will give one of its series of concerts in Chickering Hall.

Clifford Saville, the baritone, sang at Newtown Club, Cambridge, recently, when his numbers included Massenet's "Vision Fugitive" and Parker's "The Lark," and several smaller songs, all of which were received with untainted enthusiasm. Mr. Saville, while a musician of undisputed worth, is of an especially retiring nature, hence is not as evident as his work warrants, and wherever heard his splendid voice immediately suggests a much broader sig-

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ing field. Mr. Saville's large class keeps him very much engaged.

Frederic Kennedy, the young tenor, of Portland, Me., and who created such a furore at the Maine Festival in October, and Mrs. Robert N. Lister, soprano, whose voice also is a delight to hear, are engaged to sing in the production of oratorio at People's Temple in January. These artists are from the choir of the Fairhaven Church, otherwise, Roger's Memorial, and are now filling many engagements resulting directly from the fine work done by them in the choir.

WYLYA BLANCHE HUDSON.

Glenn Hall in Ohio.

Glenn Hall, the tenor, sang recently with the Orpheus Club of Cincinnati and with the Rubinstein Club of Cleveland. The newspaper comments on his singing follow:

The program opened with Bremer's impressive "Break, Break, Break." "The Rosary," of Nevin, was so exquisitely done that it had to be repeated. After a delightful group of ballads by Mr. Hall the chorus closed the first part of the program with the "Platysman's Song," by Bliss.—Cincinnati Commercial Tribune, December 6, 1908.

Mr. Hall is a delightful and manly singer. His voice is full of color and vibrant in its dramatic intensity. But he is, above all, very artistic in his endeavors and, while ready to please his audience, cares only to do so in a legitimate manner. His first number was the aria, "Onaway, Awake, Beloved," from Coleridge-Taylor's "Hiawatha's Wedding Feast," which immediately established his success. His first group was given over to four modern songs, which he sang in German, with excellent articulation. The second group contained two old English melodies, a rather labored song by Coleridge-Taylor, "Genevieve" and Tour's setting of the Kipling poem, "Mother o' Mine." The English melodies were exquisitely done and the final selection was sung with discriminating dramatic effect. He was compelled to respond to several encores, including the inevitable "Drink to Me Only with Thine Eyes," which he sang beautifully, and an Irish folk song which once was dear in the Bigham repertoire.—Cincinnati Enquirer, December 4, 1908.

Glenn Hall, tenor, was the soloist of the evening and exhibited in his work a voice of unusual merit. It is well trained and handled with much intelligence.—Cincinnati Times-Star, December 4, 1908.

Glenn Hall, soloist, won at once the approval of the audience. His voice is one of light lyric quality and he used it with artistic finesse and discrimination. His mezzo voice was highly effective.—Cleveland Press, December 5, 1908.

Maria E. Orthen's Song Program.

Maria E. Orthen, a talented soprano, who returned in the late summer from several years' study and singing in Germany, will give a recital at Carnegie Hall, Sunday afternoon, January 17. Miss Orthen will sing the following lieder:

Von ewiger Liebe	Brahms
Mädchenlied	Brahms
Der Schmied	Brahms
Die Mainacht	Brahms
Wehe so willst du mich wieder	Brahms
Immer leiser wird mein Schlummer	Brahms
Rat einer Alten	Brahms
Begegnung	Wolf
Nixe Binsefus	Wolf
Mausfallen Sprüchlein	Wolf
Ueber Nacht	Wolf
Der Freund	Wolf
Die Nacht	Strauss
Nachtgang	Strauss
Morgen	Strauss
Wie sollten wir geheim sie halten	Strauss
Ruhe meine Seele	Strauss
Heimliche Aufforderung	Strauss
Mutter tote Mutter	Reger
Lied eines Mädchens	Reger
Mein Schätzlein	Reger
Warnung	Reger
Flieder	Reger
Reiterlied	Reger

The Power of Nordica's Name.

A few days ago, Manager R. E. Johnston arranged an appearance for Madame Nordica and her company at Roswell, N. M., and before the customary advertising matter could be sent from his office he received a telegram: "House sold to the doors. Printed matter unnecessary."

This once more proves the drawing power of Nordica's name, and speaks volumes for the musical taste of Roswell.

The opera season in Munich has not been very successful this season, although Mottl still continues to be a most popular leader there.

BUENOS AIRES.

1575 DEFENSA,
BUENOS AIRES, S. A., November 16, 1908.

The musical season in Buenos Aires is waning, but some good opera may still be heard at the Politeama (where "Orpheus" is billed for Sunday), "La Boheme" at the Theatre Avenida, and "The Merry Widow" at the Coliseum. These operas are all in Italian, and Buenos Aires patronizes them generously. The grand opera season, proper closed in October, and the production of "Aurore," composed by Pianizzi, an Argentinean, attracted immense audiences at the magnificent Colon. This opera embodied many of the musical ideas expressed in the national or native "gaucho" melodies termed "tangos," a triste form of syncopated melody, strongly suggestive of American ragtime, but differing from it by the introduction of short, passionate bits of dramatic recitative. It may be safely said that Italianizing them, as Señor Pianizzi has done, is an improvement, but before the process affects the entire native product an attempt must be made to preserve them in their original forms. The "gaucho"



ARGENTINE NATIONAL ANTHEM.

of Argentina is of the Wild West type, softened by a real talent for music and poetry.

Buenos Aires boasts a Choral Society of 200 voices under the director of Franco Leoni and an English Society fully as large, under the direction of J. Wall. The latter choral club produced Mendelssohn's "Saint Paul" with fine success in October. Each year an oratorio, an opera and two or three plays are produced, the latter by the dramatic section of the club.

Alberto Williams, director of the Conservatorio de Musica de Buenos Aires, the leading one of some forty or fifty in this delightfully musical city, presented, November 16, a program of piano, vocal, violin and violoncello numbers that were in the main given with an exceptional dash and fire. José Torre Berfucci, Carlos Olivares, Marta Largeand and Rosa Martin Herrera, the three latter prize winners of 1907, showed talent and excellent training. This conservatory has existed twenty-five years, has about 1,400 pupils, and is doing much to engraft true musical life here. These facts regarding the conservatory named were gleaned from the secretary, who speaks no English, by the combined efforts of a pupil who spoke a "little Ingles," and myself, a mere tyro in the Castellano tongue.

The Himno Nacional de Argentina (music by Blas Parera, and words by Vicente Lopez, 1813) is a stirring and melodious composition. It is rather heavy and dramatic for young voices, but the Italian pupils in the schools

especially, sing it with a fervor that is inspiring, if not as pleasant as one could wish.

T. A. WHITWORTH.

Virgil Piano School Recital.

Mrs. A. M. Virgil, director of the Virgil Piano School, 21 West Sixteenth street, presented advanced pupils at the last recital, Monday evening, December 21. All of the players disclosed the sound musicianship and fluent technic which are features in the training at this school. The order of the program was: "Sonata Pathetique," Beethoven, Sydney Parham; fantasia, Mozart, Marion Blair; "Awakening of Spring," Haberbier, and valse caprice, Newland, May Hancox; "Romance to the Evening Star," from Wagner's "Tannhäuser," transcribed for piano by Liszt, Lucile Oliver; "Mazurka Brillante," Liszt, Harry Tierney; "Warum," Schumann, and "Czardas," MacDowell, Agnes Smith; polonaise, "Decevee," Marion Blair; valse in C sharp minor, Chopin, and "Staccato Caprice," Vogrich, Eda Bessi; "Waterways of Venice," Albert Mildenberg, Lucile Oliver; "Cantique d'Amour," Liszt, Sydney Parkham; "Man Lebt nur Einmal," Strauss-Liszt, Harry Tierney. A number of the gifted players were compelled to add encores. Mrs. Virgil has been most fortunate in finding young talents like Master Tierney and the two little girls, Marion Blair and Lucile Oliver. While still children, these pupils are among the most highly advanced, and, as the program indicated, played difficult numbers.

MUSICAL NEWS FROM QUEBEC.

QUEBEC, Canada, December 26, 1908.

The Quebec Symphony Society, an orchestra of sixty well trained amateurs, under the direction of Joseph Vezina, gave its first concert of the present season at the Auditorium Theater, December 18. The society had the assistance of Lilla Ormond, contralto, of Boston, who sang "Plainte d'Ariane," by Coquard, and "Amour, viens aider," from Saint-Saëns' "Samson and Dalilah." The orchestra played: Overture, "Phedre," Massenet; "Scenes Bohemiennes," Bizet; "Andante Cantabile," Tschaiowsky; "Humoresque," Tschaiowsky; second "Hungarian" rhapsody, Liszt; minuet, "Gothique," Boellmann, and march, "With Pomp and Circumstance," Elgar.

Paul Dufault, tenor; Kotlarsky, violinist, and Gilbert Spross, pianist, gave a concert in Quebec a short time ago, which was attended by a large audience. The concert was under the management of J. A. Gauvin.

The Sheffield Choir sang in Quebec the day previous to its departure for England. The concert was given at the Drill Hall, under the auspices of the Quebec Symphony Society.

GOVINSKY.

Advice to a Novice.

THE DELLE SEBIE SCHOOL OF SINGING,
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To The Musical Courier:

Referring to the letter published over the name "Enquirer" in THE MUSICAL COURIER of December 2, I should advise that, seeing that he is not rolling in wealth and evidently has not an exceptional voice (as with such voices there is most rarely any doubt as to what they are), he should absolutely give up any idea of singing as a profession. To learn singing, as an art, takes between five and ten years, according to the facility of the pupil. Then, unless there is something quite exceptional in the singer—either voice expression or personality—it takes another ten years or so before, in the overcrowded state of the singing market, any mark is made or reputation won. It is thus obvious that unless a person has considerable capital, great faith, and staying power, he will "get left" badly. I think I can claim that I am disinterested in this matter, as I am a teacher of the Old Italian school myself.

Yours truly,

INGO SIMON.

Spalding Recital in Boston, January 4.

Boston music lovers and musicians are looking forward with keen pleasure to the recital which Albert Spalding, the young American violinist, will give in Jordan Hall, Monday afternoon, January 4. Mr. Spalding will be assisted by Alfredo Oswald, an Italian pianist, who has made deep impressions upon audiences in New York, Chicago and Minneapolis.

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PHILADELPHIA, December 28, 1908.

A program, consisting entirely of the works of Tschai-kowsky, was offered by the Philadelphia Orchestra at its Friday and Saturday concerts, and these Tschai-kowsky concerts were the important musical events of the week. The overture, "The Storm," was heard for the first time at these concerts, and while interesting (name one of Tschai-kowsky's orchestral works that is not), it is more noisy and superficial than most of the Russian's works. "The Storm" was written as an overture to Ostrovsky's play of that name, so it is really descriptive of the storms of a human life, and not the phenomena of nature. The thought on which the work is built is found in one of Tschai-kowsky's note books: "Catherine's childhood and life before marriage; the threatening storm; her longing for a truer love and happiness; her spiritual conflict; evening on the banks of the Volga; the same conflict, but with traces of feverish joy; the coming of the storm; the storm; the climax of her desperate conflict—Death." The symphony "Pathetique" is probably the most beloved of all symphonic works by the musical public of Philadelphia. And who could help becoming enthusiastic over it as played by our orchestra? For the orchestra plays the "Pathetique" as no other orchestra that has ever visited Philadelphia. The technique is there, the expression is there, but also there is a spirit of recklessness, a wild fire, that this orchestra alone possesses, and that adds the last touch of emotional excitement to this great sad lament against unchangeable fate. The soloist of these concerts was Alwin Schroeder, who also played a Tschai-kowsky number, "Variations on a Rococo Theme," for violoncello and orchestra. Schroeder's tone is of great power and beautiful quality, and while his work exhibits some roughness here and there, he plays with boldness and authority that are not to be compared with the flawless, but alas, colorless work of many players of a younger generation. The closing number was the "Marche Slave," which stirred not only the Russians present, but the whole audience, with its wonderful entwining of the Russian national songs. Tschai-kowsky is not a quiet writer, so it is very easy for some of his work to degenerate into mere noise, but looking back over that tossing sea of sound and color, there comes to mind the figure of Carl Pohlig, whose delicate white pencil dominated the flood of music, restraining here, encouraging there, welding the many parts into a perfect whole. Then one remembers the work of the brass, in tune, in time, crisp and martial. In the symphony there is a pianissimo effect for the three trombones, that seemed no more than the breath of an echo, so soft, so illusive. And then there was Oskar Schwar, with his three tympani, polished like gold; his countless sticks of hard and soft felt; his wonderful rolls, crescendos, diminuendos, and bell-like tones, that were never heard from any drum but his own perfectly tuned, perfectly played instruments. Philadelphians think he can have no equal the wide world over, but

Tschai-kowsky must have known such a one when he wrote that great tympani part of the "Symphony Pathetique."

For the Philadelphia Orchestra concerts of January 1 and 2, Pohlig has announced the following program:

Overture, Solennelle (First time at these concerts).....Glazounow
Symphony, No. 1, B flat major.....Schumann
Intermezzo, Goldoni (For string orchestra).....Boschi
Overture, Benvenuto Cellini.....Berlioz

With the overture by Glazounow, the rich coloring of the Russian writers will again be revealed. The Schumann symphony is a charming work in joyful mood, written at a happy period of the composer's life. Schumann is usually thought of only as a pianist and writer for piano. Those who have only viewed him in this light will be surprised at the fresh beauty of the symphony No. 1. It is good to see Boschi's intermezzo for strings on the program, as the work of the strings does not hold the prominent place it once did in the orchestra, and yet one cannot hear too much of them. The "Benvenuto" overture, the work of an excitable Frenchman honoring the lusty and hardly less excitable Italian, is familiar to all the frequenters of these concerts as a loud and brilliant example of Berlioz's work.

During this Christmas season there seems to be a total eclipse of all concerts and recitals. Past experience has shown that nowadays the holidays are celebrated in the home and not at the concert hall or theater. Besides the Philadelphia Orchestra and the opera, there is no music except the Christmas music, most of which will be heard in the churches.

On Wednesday evening the Philadelphia Choral Society will sing "The Messiah" at the Academy of Music, as has been its time honored custom for a number of years. The chorus numbers 250 voices, and will have the support of a full orchestra, organ, and the following soloists: Florence Hinckle, soprano; Elsie Baker Linn, contralto; John Young, tenor, and Carl E. Dufft, bass. The Choral Society has been heard in a score or more of the larger works for chorus and orchestra, but it sings "The Messiah" with more freedom and feeling than anything else the society has ever studied. The yearly performance, and the fact that the heart is in the beautiful music, always make these Christmas concerts unusually fine. The director of the chorus is Henry Gordon Thunder.

Tonight there will be a concert at Drexel Institute, with vocal numbers of a nature suitable for the Christmas season. The selections will be from "The Messiah," "Creation," and "Stabat Mater." The soloists will be: Abbie R. Keely, soprano; Susanna E. Dercum, contralto; Phillip Warren Cooke, tenor; Henry Hotz, bass. The pianist is James M. Dickinson.

The Baldwin School, of Bryn Mawr, announces three piano recitals by Luther Conradi during the late winter months. The first of these recitals will take place January 16, when Mr. Conradi will play a Bach fugue, Beethoven sonata, and Liszt "Hungarian Rhapsody," as well as some shorter numbers. At the February concert Mr. Conradi will have the assistance of the Hahn Quartet and Nathan Cahan, contrabass.

The Young Men's Hebrew Association has certainly been maintaining a high level of excellence in the concerts it has been giving this season. It will be remembered that Arthur Hartmann played for this society about a month ago. For its concert of December 30 the society has engaged Leo Schultz, cello; Leopold Lichtenberg, vio-

lin; Adele Margulies, pianist, and Max Liebling, accompanist. The program contains an Arensky and a Tschai-kowsky trio, as well as cello and violin solos.

It may be interesting to some to give the list of operas to be heard here during the present week, although the operas selected are, as a rule, the same ones that the Hammerstein and Metropolitan companies are singing in New York at the same period, so it is hardly necessary to comment on them. At the Academy of Music, the Metropolitan Company will be heard Tuesday evening in "Madam Butterfly." On the same evening, Hammerstein's company will give "La Boheme." The Hammerstein forces will also be heard on Thursday evening in "Tosca"; Friday evening, "The Huguenots"; Saturday afternoon, "Thais," and Saturday evening, "Carmen." For the last few weeks the attendance at the opera has been remarkably good, despite the Christmas excitement.

WILSON H. PILE

Flonzaley Program and Notice.

The Flonzaley Quartet—Messrs. Betti, Ponchon, Ara and D'Archembeau—have selected their program for the first of the three chamber music concerts to be given at Mendelssohn Hall, Tuesday evening, January 5. It will include Beethoven's quartet in G minor, Leclair's sonata for two violins and cello, op. 4, No. 1 (new), and Schubert's quartet in D minor (op. posthumous).

Prior to sailing for America the Flonzaleys made a highly successful tour of Holland, and the notices received were enthusiastic in the extreme. "The union of their playing was perfect," declared the Amsterdam Handelsblad. "And how pure their chords, how noble their tonality. The harmony of the four instruments blended, each with an irresistible charm of its own. One can plainly see how deeply imbued these artists are with the lofty aims of their profession."

Program for Gabrilowitsch Recital.

Ossip Gabrilowitsch will play the following program at his piano recital in Carnegie Hall, Sunday afternoon, January 10:

Rondo, A minor.....Mozart
Sonata, E minor, op. 90.....Beethoven
Variations serieuses.....Mendelssohn
Fantaisie, op. 17, C minor.....Schumann
Impromptu, A flat major.....Chopin
Nocturne, G major.....Chopin
Etude, F major.....Chopin
Mazurka, B minor.....Chopin
Scherzo, B minor.....Chopin
Gavotte, A major.....Gluck Brahms
Etude, If I Were a Bird (by request).....Henselt
Melodie, E minor, op. 8 (new).....Gabrilowitsch
Tarentella, Veneria e Napoli.....Liszt

Calvin Well Received in Salt Lake City.

Alfred Calvin, the brilliant American pianist, recently appeared in Salt Lake City. Among the strong comments his art called forth was the following extract from the Salt Lake City Tribune:

Calvin's rendition of the Chopin "Ballade," G minor, op. 23, was beautiful in its exquisite phrasing and delicacy of tone coloring. His second number consisted of three compositions. His interpretation of "Papillons," by M. Rosenthal, was unusually good, his daintiness of expression being especially pleasing. His execution of his closing number showed great brilliance and technical facility, and received unstinted applause.

Oskar Fried, of Berlin, led the Munich Tonkünstler Orchestra in that city, and scored a success with Bruckner's seventh symphony and Strauss' "Don Juan."

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What the Jury Thinks.



The originals of these extracts are always to be found on file at the respective newspaper offices.

"Le Villi," December 17.

New York Tribune

It would be wrong to say that it is not full of the evidences of the genius which was to be disclosed later.

THE NEW YORK HERALD

It is full to its length with tuneful promise.

THE NEW YORK HERALD

Puccini poured out an abundance of melody.

The New York Times.

There is little in it to suggest the Puccini of "La Boheme."

The New York Times.

The music to which the Villi dance their fatal dance in the last act has not much suggestion of the wild and weird orgy it is supposed to be.

The New York Times.

The source from which Puccini's librettist, Ferdinando Fontana obtained the suggestion of the "Villi" is Heine's book about Germany, in which the Slavic legend of the "Willis" is recounted.

The Evening Post.

Most of the music is empty, juvenile and tiresome.

The New York Press

The story of "Le Villi" is the story of Tannhauser.

The New York Press

Bonci's singing was not always at his best.

New York Tribune

Bonci was strangely unimpressive.

The New York Times.

The orchestration is singularly thin.

"Cavalleria Rusticana," December 17.

The New York Press

Caruso's ("Cavalleria") singing was not among the best he has done this year. His performance of Turiddu was distinctly disappointing.

The New York Press

Emmy Destinn's impersonation of Santuzza disappointed. Dramatically the performance was pitched on an artificial and unconvincing key. We have known several Santuzzas far better than Destinn.

"Lucia," December 19.

The World.

Campanari's Ashton lacked smoothness.

The World.

Bonci did not shine with his usual glory.

The World.

It can be said that only here and there can one recognize the hand of the composer who was afterward to write "Tosca."

The New York Times.

It is full of commonplace and crudity.

The New York Times.

There is much that is empty, mere melodic and harmonic formularies.

The New York Press

Again and again there are melodic progressions and rhythmical turns that remind one of "La Boheme."

New York Tribune

Perhaps the finest proof that it offers of Puccini's innate capacity for truthful dramatic expression is found in the circumstance that its most effective music is that composed for the ghostly dance.

The World.

The story, which would have been far more appropriate in ballet form, is an Italian version of the old Venusburg legend.

The New York Press

Puccini's score is frankly melodious from the first page to the last.

The Evening Post.

As in the case of "The Flying Dutchman," the libretto of "Le Villi" is based on a ballad. . . . The legend of these witch dancers originated in the Black Forest, and can be followed down the Danube as far as Hungary and Rumania.

THE NEW YORK HERALD

Bonci's singing was of the usual high order.

The World.

He sang with his usual charm and grace.

New York American

The instrumentation in "Le Villi" is somewhat heavy.

The Evening Post.

Caruso was the best Turiddu ever heard here.

The New York Times.

But quite as remarkable was the Santuzza of Madame Destinn, unquestionably one of the great interpretations of the part that have been heard here—full of smouldering fire, dull despair, and Mediterranean passion.

The Sun.

Campanari was a satisfactory Ashton.

The New York Press

Bonci sang with an artistic refinement as delightful as it is exceptional.

The Evening Post.

Bonci seemed under a cloud and forced his voice till it shook.

The World.

Sembrich held her own in the sextet with effort.

The World.

Sembrich's singing in the mad scene lacked brilliance.

"Trovatore," December 21.

The New York Press

Eames' higher register responded readily to her demands; not so her low one.

New York Tribune

Witherspoon showed a knowledge of the routine of the part.

The Sun.

Homer has never sung Azucena here with more dramatic eloquence than last night.

The World.

Eames shied at the high notes, and with one exception those she ventured were not taken cleanly.

THE NEW YORK HERALD

A large and brilliant audience recalled the singers enthusiastically many times during the evening.

New York American

Eames was not in voice.

"Children at Bethlehem," December 19.

New York Tribune

Had there not been a "Children's Crusade" there would never have been a "Children at Bethlehem," and the comparison between the works is as fatal to the latter as it is inevitable. In "The Children's Crusade" there is contrast of thought, of color and of suggestion; in the new work there is monotony of melodic idea, of harmony and of mood.

The New York Press

It is decidedly refreshing to hear the wonderful Bonci in music that gives an opportunity for his vocal art. It seems a pity that there are not more performances of this kind.

The Evening Post.

How gloriously her voice rang out in the sextet.

The Evening Post.

With what consummate art and beauty she sang the mad scene.

New York Tribune

She sang in general with even fullness of tone.

The New York Press

Witherspoon showed his inexperience in pose and gesture.

The New York Press

Surely Azucena's vivid description of her mother's burning at the stake ought not to be sung like a lullaby.

THE NEW YORK HERALD

She was in excellent voice and sang with an abundance of dramatic power.

The World.

The house was markedly cold.

The Evening Post.

Her voice grows in beauty, in lusciousness, in fulness, and her art ripens yearly, so every note is a delight to the ear.

The Sun.

The music is for the most part filled with a charm similar to that displayed in the "Crusade of the Children," and Piere's admirable skill in writing for children's voices is here shown in its brightest light. The choruses, all simple, yet piquant in style, are beautifully effective, and the closing chords, whispered in a faint pianissimo with the thin color of the juvenile voices, have a singularly touching atmosphere. The work is essentially tuneful and once in a while its melodies carry one back to the memory of Sunday school days.

"Tristan and Isolde," December 23.

The Sun.

It would be idle to say at this day that Mr. Schmedes has the requisite voice or vocal style for Tristan. His delivery of the music was cold in tonal color and destitute of nobility.

New York Tribune

Schmedes disclosed dramatic moments which approached the heroic mold in which Tristan is cast.

The New York Times.

It would be unfair to judge Mr. Schmedes' impersonation of Tristan from what he presented last evening, for he was ill; he sang with difficulty, and his illness was a weight and a drag upon his acting.

The Sun.

His conception of the character was deficient in the heroic element. The limp and almost lachrymose Tristan who last night faced death in the first scene was not the mighty warrior of the legend.

The Sun.

Mr. Mahler deserves and gets admiration for the skill with which he causes his orchestra to sing every significant phrase of its music while permitting the voices to be heard singing theirs. Furthermore he preserves the full blooded vitality of the melody by the vigor of his tempi.

The World.

In one particular the performance was distinctly disappointing. In others it left something to be desired.

The New York Times.

But almost its (orchestra's) most notable and most remarkable excellence is its subordination to the voices upon the stage, always supporting them, never overwhelming them.

The World.

In the love duet Schmedes' voice and his method of using it were as disappointing as ever.

New York American

How few of the Isoldees who have come and gone seemed so contenting as Lehmann and Nordica did.

"Otello," December 25.

New York American

Of the noble and beautiful passages which occur during the opera few are of a distinctly tuneful character.

The World.

The only fault I find is that he is inclined to temper and subdue the rush of primal physical impulse and to make intellectual ardor take the place of human passion and intensity.

New York Tribune

The performance was full of thrilling moments and always moved on a lofty plan.

The World.

More than once Mahler ignored the singers as he reached for a stunning climax.

The Evening Post.

Schmedes sang in the love duo with beautiful phrasing and sentiment.

The Evening Post.

She will probably never emphasize the scorn and irony of the first act, as Lehmann and Nordica did.

"Faust," December 24.

The Sun.

'Twas the night before Christmas when all through the house not a creature was sitting in many seats which would have been occupied had not Caruso and Eames succumbed to the weather.

The Sun.

The audience was not large.

New York Tribune

The large audience filled with the spirit of Christmas Eve.

THE NEW YORK HERALD

It was a very large audience that filled the house.

"L'Elisir d'Amore," December 25.

New York American

Sembrich tried to rise above a cold.

The World.

Sembrich was evidently laboring under some stress as far as vocal conditions were concerned.

The New York Times.

Bonci's acting is not notable for comic suggestion.

The New York Times

It was Martin's sixth performance within seven days and his voice had begun to show the strain.

THE NEW YORK HERALD

Campanari made an excellent Belcore.

THE NEW YORK HERALD

Paterna was acceptable in the role of Dulcamara.

The Sun.

She sang like a lark.

The New York Times.

She sang the music with scintillant, sparkling gaiety; the memory of such singing is something to be treasured.

New York Tribune

In Bonci's acting there was as much humor and gaiety as in anything he has done here.

New York American

His singing deserves the highest that can be said of it.

New York American

Campanari was unsatisfactory.

New York American

The role was inadequately sung and acted by Paterna.

OBITUARY.

Francois Auguste Gevaert.

The year ends with the death of one of the most prominent names in music in Europe and, in his particular field, probably the most important, so far as past influence or his influence on the development of the art is concerned.

François Auguste Gevaert, the director of the Brussels Conservatory of Music, passed away at his home in Brussels on Christmas, having reached his eightieth year. Although a composer, most of his work was devoted to the pedagogic branch and to the control of an institution that years ago had reached fame and an eminent standing in the musical world, for the Brussels Conservatory has been responsible for the culture of the best in music and its effects have been far reaching.

Gevaert was the son of a baker and was born July 31, 1828, in Huyse, near the celebrated battlefield of Oudenarde, in Belgium, and was sent first to the Ghent Conservatory, where he won the Prix de Rome. And here must be followed the course of the lexicon, as it is (with the exception of some material gathered by this paper) the only means of ascertaining more of his life.

He was a pupil in Ghent of Mengal and of Sommere, the well known theory expert and friend of Fétis, and became organist of the Jesuits' Church, performing, in 1846, a Christmas cantata which he wrote. The next year a psalm of his "Super Flumina," was performed at the festival of the singing society in Ghent and Spohr was the soloist. He also performed in that city his first opera, "Hughes de Somergem," which had its first production March 23, 1848, when Gevaert was twenty years old. It was followed by another opera, "La Comedie à la ville."

Having won the prize at Brussels, he started, in 1849, for Spain, after a long stay in Paris, and wrote an orchestral fantasy on Spanish motives. He produced a report on Spanish music for the Minister of Fine Arts, which was printed in the bulletin of the Academy in 1851. From Spain he went to Italy and Germany, and returned to Ghent in 1852.

In the fall of that year he produced a one act opera, "Georgette," at the Theatre Lyrique, Paris, and in '54 a three act opera. Both were successful. The names of these operas need not be mentioned over and over again, because none of them ever attained any prominence sufficient to impress themselves, and some of them are identified with fiascos.

Gevaert became very popular throughout Belgium and the Netherlands, continuing to compose in smaller forms and at times in the large forms, too.

In 1867 he was appointed head of the singing class of the Academy of Music, in Paris, which was really, to use the vernacular, head of the singing department of the Grand Opera, because it was a post that was connected with the old Italian Opera in the Rue Peletier.

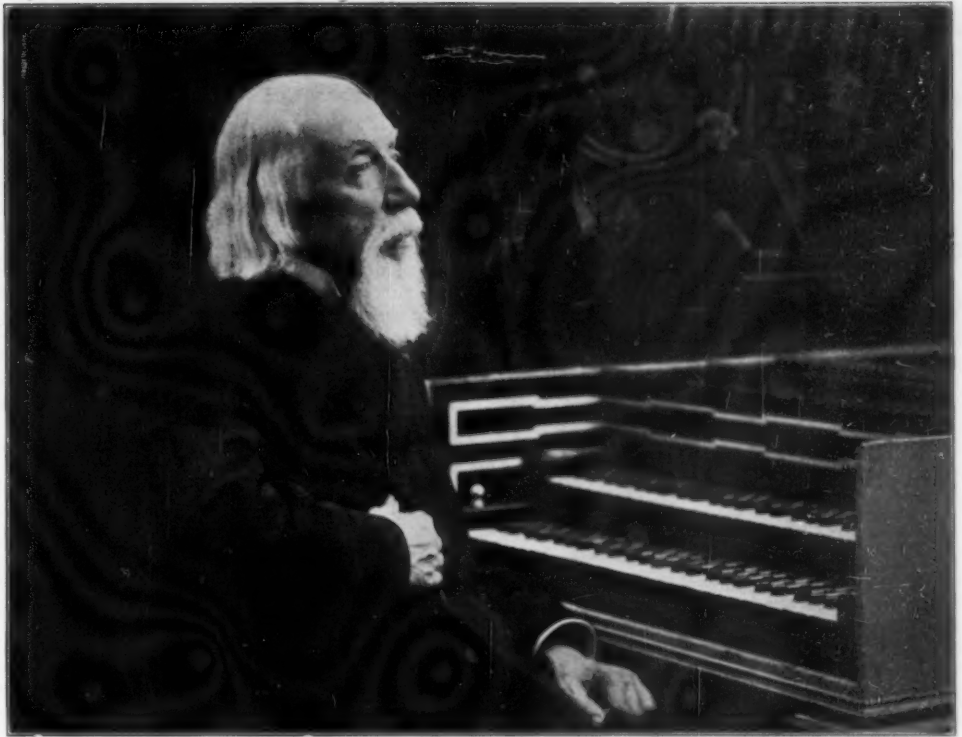
The one thing of importance, however, attached to his name in his "History of the Theory of Music in Antiquity," which was really a work devoted to a research on old subjects in music. He also interested himself in the Gregorian music, and published a book on it in '56. Also a "Treaty on Instrumentation" in '63, and "The Glories of Italy" in '68, a collection of vocal music by Italian composers of the seventeenth and eighteenth centuries.

In 1871, that is, thirty-seven years ago, Gevaert became the successor of Fétis as director of the Conservatory of Brussels. He put some of his Parisian ideas at once into effect and placed Parisian artists at the head of his departments, among others Faure. In fact, he tried to imitate the Conservatory of Paris in many directions, but he had a very free hand under the Government, and was permitted to do things that could not be tolerated in institutions that had traditional laws to hold them in check. He received many honorary appointments from the French and Belgian governments.

He had associates of remarkable ability at one time. It can be mentioned, for instance, that he had Wieniawski for the violin; he had Joseph Servais for the cello; he had Brassin for the piano, and Kufferath for counterpoint. The old house of Mahillon, of Brussels, manufacturers of wind and brass instruments, was a collaborator with him in the establishment of a scientific library of musical instruments, and the conservatory itself had a remarkable collection of old musical instruments, clavichords and spinets and virginals and hurdy-gurdies and every possible kind of ancient musical combination.

There are about 500 pupils in the Conservatory at present, many of them having scholarships. Special attention has been paid to singing there, and yet there has not been any definite result attained in the shape of a great artist, except in one or two instances. The head of the violin department at present is Ysaye, and this paper is under the impression that De Greef is at the head of the piano department, and, by the way, he is a most excellent artist.

The activities of Gevaert ended some years ago, since



FRANCOIS A. GEVAERT.

which time he has been merely in a consulting position, but he was a man of great influence, and did a great deal of good to music during the years of his activity. He was erudite beyond even the usual head of a conservatory.

The photograph from which the above cut was made was obtained by the editor of this paper in Brussels some two years ago. It is an excellent picture of the old gentleman as he looked in his last year. And indeed he was a gentleman of the real, old school.

PITTSBURGH.

PITTSBURGH, Pa., December 26, 1908.

The week in music has been rather quiet on account of the holidays. Aside from the Abramson Grand Opera Company, which has filled a two weeks' engagement at the Duquesne Theater, musical interest has been somewhat lax. The Pittsburgh Orchestra resumes its regular concerts next Friday evening with Madame Sembrich as the soloist. There have been the usual good musical programs at all the churches, with appropriate Christmas music.

The public is much interested in the return engagement of Dr. Ludwig Wullner and his accompanist, Coenraad V. Bos, at Carnegie Hall, January 14. The concert will be under the management of Emma Porter Makinson, a well known vocalist of this city. Dr. Wullner met with a triumph when he appeared here the early part of the month before the Art Society. A large attendance is expected at this next concert.

Mrs. Charles Farrow Kimball, the soprano at the Third Presbyterian Church, sang last Thursday at Wooster, Ohio, with the local Oratorio Society, and won great success. She sang at McKeesport last Monday and Tuesday for the Teachers' Institute. January 19 Mrs. Kimball will sing in "The Seasons" in Steubenville, Ohio, with the Oratorio Society of that city.

The Pittsburgh friends of H. Dallmeyer Russell (who has been studying in Berlin) are awaiting with great interest Mr. Russell's appearance as pianist in that city. The reports in regard to the forthcoming recital quite naturally interest all those who have watched Mr. Russell's progress during his sojourn in the German metropolis. It is expected that Mr. Russell will give a recital in this city on his return to this country next spring. Mr. Russell is a native of Wilkinsburg, a suburb of Pittsburgh, and before going abroad had local instruction. Both Mr. Russell's parents are musically inclined and are well known to the fraternity of Pittsburgh.

The Mozart Club will give its annual performance of "The Messiah" next Tuesday evening, and no doubt to a large audience. The soloists engaged are Inez Barbour, formerly of Pittsburgh, but now of New York; Maude McDonald, Evan Williams and Edmund A. Jahn, of New York. The Pittsburgh Orchestra will assist, and Mr. McCollum has worked diligently toward making this concert one of the very best of the season.

Special Christmas programs have been prepared by the

two city organists for tomorrow and Thursday. Both Mr. Heinroth and Mr. Koch have given the best of their talents in arranging appropriate musical programs full of the festive spirit.

Christine Miller has the unusual distinction of having four engagements within three months in the Twin Cities—St. Paul and Minneapolis. This series began with a recital in November before the Schubert Club of St. Paul, which engagement was the result of her great success before the same club last March. Miss Miller will sing in "The Messiah" before the Choral Club of this city January 14. After her appearance last season with the Philharmonic Club she was immediately engaged for the club's "Messiah" performance this season, which occurred on Christmas night. This week Miss Miller will appear as soloist at the symphony concert of the Minneapolis Orchestra, under the direction of Emil Oberhoffer.

CHARLES WAKEFELD CADMAN.

Harmony in Musical Life.

[From the Philadelphia Inquirer.]

"Why don't you go to work?" asked Magistrate O'Reilly of Joseph Horn, a rather frail mandolin and guitar artist, who lives with his stout and athletic wife, Clara, at Williamsburg, when the musician was brought before him today, charged with non-support by Mrs. Horn.

"Cause my wife beats me. Honest, judge, she does. Look at me now. Do you think anybody would give me a job with a battered up face like this? No, they wouldn't. Everywhere I go I get turned away because people think I've just been in a street brawl. Nobody wants a musician with a beaten up face like mine, sitting in a parlor full of company."

Horn's visage bore him out. The marks of a very recent battle in which he had been emphatically worsted stood out plainly all over his face. Turning to his wife, the magistrate said:

"Why do you beat him?"

"Because he won't go to work," was her prompt reply, which put the courtroom in an uproar in laughter, in which even his honor joined.

Kansas Music Teachers to Reorganize.

The Kansas State Music Teachers' Association was reorganized this week. Circulars were issued some time ago calling for a meeting at Wichita, December 29 and 30. The circular states that an election of officers will take place this afternoon (Wednesday). Three concerts were given in connection with the meeting.

Ysaye to Come Next Season.

[By Cable.]

BRUSSELS, December 29, 1908.

To The Musical Courier, New York:

Ysaye has signed for a concert tour of the United States for next season. S.

Dr. Karl Hagemann, the managing director of the Mannheim Opera, has prolonged his contract there for another three years.



NEW YORK CITY, December 28, 1908.

Mrs. Fletcher-Copp, of Boston, gave a lecture at the Women's Philharmonic Society of New York, Carnegie Hall, December 26, on "Music as an Educating and Developing Force," which found absorbed attention by the large company of women present. Mrs. Copp believes in brains in music, and if every one could put such concentrated force into their work as she does there would be no doubt about the result. It is easily explainable, this interest aroused by the little woman, for heart and soul are in it, and the magnetism of personality interests at the outset. But that this interest goes far beyond the personal element is now history, for the "Fletcher Method" has permeated the musical world, and the various methods for beginners have, after all, taken root in her example. One person present said she heard someone say, "I thought that 'Fletcher Method' had something to do with mastication," which shows she reads the magazines, anyway! Few persons really interested in music have not heard of the wonderful results achieved by the presentation to the child mind of music in its evolution, and practical application, through this and kindred methods. At the close tea and cakes were served, the president, Amy Fay, introducing Mrs. Copp.

Members' meeting of the International Art Society, Mrs. J. Christopher Marks, president, December 21, at the Waldorf-Astoria, was an enjoyable affair. The social side had an auspicious beginning in the reception of guests and members by the president and her sister officers, who stood in the corridor, extending welcome to each person, introducing strangers. Mrs. Marks opened the meeting with entertaining and encouraging remarks upon the work and progress of the society, reporting the growth of the idea, other cities forming similar clubs. By invitation, Grace

G. Gardner, president of the New York Circle, Daughters of Ohio, and Emma Richardson-Küster, conductor of the Chaminade Club, of Brooklyn, gave admirable talks along the lines which the society is promulgating. Of the several visitors Mrs. McDowell, of Pittsburgh; Miss Peacock and Mrs. K. M. Jarvis, of Selma, Ala., were shown marked courtesy. Max Jacobs, violinist, had charge of the musical program, collaborating with Irwin Hassell, pianist, in pieces by modern composers. Mr. Hassell's playing is always warmly musical, his accompaniments sympathetic and finished. Clotilde Snipe, of Texas, sang two arias, N. V. Peavy, accompanist. Florence Drake Leroy presented a new member for enrollment, no less a person than Enrico Caruso, whose signed application and fee caused great enthusiasm. Mrs. Edwin J. Sutton was introduced as the new corresponding secretary, and it was announced that Mrs. Marks had been invited to meet the Clef Club to expound before it the principles of the International Art Society. The Clef Club president, Edmund Severn, and his wife, were special guests of the evening, the former giving a short talk in happy manner.

Eugene Heffley has several piano pupils who are budding young artists, among them Hans Barth. The young lad gave a piano recital at Chamber Music Hall recently, and repeated it at the Heffley studio later, playing works by modern composers, and a group of four pieces of his own. They show talent and imagination. Two novelties were a "Humoresque" and "Capriccio," by Reger, Debussy's music being temporarily supplanted by Reger. At the same time Mr. Heffley never neglects the standard composers of old time.

The annual Christmas festival of the Ethical Culture School brought forward several musical features of note, under the direction of P. W. Dykema, who is in charge of musical matters at this school. There were part songs and choruses, incidental solos, an orchestra of violins, cellos and piano, a Scotch bag piper, and processional and recessional, all of a class of music unheard in the public schools. On two occasions the room was crowded to the utmost to hear this, and to witness the little playlets illustrating glimpses of "Christmas Festivities in Many Lands." A pantomime, Scottish feast and other matters deserve mention.

At Knox Memorial Chapel Joseph P. Donnelly's "Hark the Glad Sound" was sung as solo, followed by unison chorus of 500 children under the direction of the composer, who is organist and musical director of the church. A "Cradle Song," by Martin Luther, sung by the infant class; "Gounod's 'Nazareth,'" by the entire school; Raff's "Come Children" (an arrangement of the first theme from the "Lenore" sympathy march), and Cornelius' "Christmas

Song," the school and choir uniting in this ambitious number, were the principal numbers. The DeWitt Clinton High School Orchestra, organ and piano assisted; Mr. Donnelly is professor of music at this high school.

Madame Bell-Ranske, Norwegian lecturer, gave two lectures, the second on "Self Development, Oratory and Song," at the Berkeley Theater December 22. She has published books on the subject, and appeared in various educational centers advocating her principles, and an audience of limited size, but interested, heard her on this occasion.

Edna Stearns has been engaged as soloist for the People's Institute concert at Cooper Union, Sunday evening, January 3.

Francis Motley sang the part of Lothario in "Mignon" at a literary and operatic evening at the Powell Musical Institute, Brooklyn, December 19, Signor Nino Tetamo conducting; Edith Milligan King at the piano. Mr. Motley is engaged to create the bass part in Pirani's opera, to be given March 3.

Hallett Gilbarte has returned after a very successful recital tour of four weeks through the States of Massachusetts, Connecticut and Maine, and will give his first musical afternoon today (Wednesday) at 4 o'clock, at Hotel Flanders. Vivian Holt, a rising young singer, will sing a number of his songs during the afternoon. Some of our leading singers include the Gilbarte songs in their programs, among them Beatrice Fine, Mrs. Ben Lathrop, Claude Warford, Glen Ream, Charlotte George, Rollie Borden Low, Margaret Dunlap and Edward Brigham. Miss Dunlap sang "The Mother's Cradle Song," "A Frown, a Smile," and the popular "Spanish Serenade" at the benefit given in the Astor Gallery, December 22, accompanied by Gilbarte.

John W. Nichols, the tenor, has been engaged to take charge of the vocal department of the Montague Chautauqua during July and August. Handel's "Judas Maccabeus" will be given August 1, and Mr. Nichols will take the tenor role, and also sing in various concerts at the assembly during the summer, and give several recitals, in which he will be assisted by his wife, the pianist. This is the largest Chautauqua Assembly in the South, and is not far from Nashville, Tenn. Any one wishing to arrange for a course of study during the summer with Mr. Nichols can address him at his studio, 1 East Fortieth street, New York City.

The Landon "French Artists' Orchestra" played for the dinner and drawing room entertainment given by the National Society of New England Women, December 17. The

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unique orchestra was much praised by all who heard it. Ada Landon Hand is the director.

Moritz E. Schwarz has continued his organ recitals at Trinity Church, of which he is assistant organist, his program of December 23 containing pieces especially suited to the Christmastide, such as the "Pastoral Symphony" and "Glory to God" from "The Messiah"; "Adoration," Guilmant; "Departure of the Shepherds," Berlioz; "March of the Magi," Harker; "Silent Night," Buck; carols and old Christmas hymns, Faulkes and Guilmant, and Lemmen's "Hosanna," to close. As usual, a good sized gathering of people heard the recital, and the skill of the player, as well as his good taste in the makeup of the program, was admired. These recitals take place Wednesdays at 3:30 p. m.

Parson Price's professional pupils continue in the public eye. Clarence R. Templeton jumped into a breach, directed and staged a musical comedy at Keyport, N. J., December 18, his fine tenor voice being praised. Mrs. C. E. Abbott, mezzo soprano, who took part in a concert for the Brooklyn Teachers' Association, December 18, is a good artist, also literary in her tastes. Charles R. Hopkins, a post graduate of Yale University, has an understudy part in John Drew's company, and is a clever, ambitious student. He made a hit in "Jack Straw," at New Haven, where he was often heard in Yale amateur theatricals a year ago.

Tali Esen Morgan has issued invitations to organists of New York and vicinity to attend a conference at his rooms in the Broadway Arcade, Sixty-sixth street and Broadway, tonight (December 30).

Mrs. A. Leonard Ely (Sally F. Akers) entertained with a musicale and tea December 21, Edith Chapman Gould, Charlotte Talcott (who sang songs by James P. Dunn, recently sung by her at the Manuscript Society concert) and Miss Fogg singing several times.

The regular midwinter meeting of the American Guild of Organists will take the form of a luncheon at Hotel Brevoort, Fifth avenue and Eighth street, Friday, January 1, at 1 o'clock. This will be a social gathering.

Mark Andrews, Homer N. Bartlett, Arthur Bird, Bruno Huhn, Harry B. Jepson, Ralph Kinder, B. O. Klein, Will C. Macfarlane, Francis L. York and William C. Carl are all represented in works recently issued by Schirmer, the last mentioned with his "Master-Studies" progressively arranged. Rogers, Wild, Middelschulte, Woodman and others praise the volume highly.

D. Frank Ervin, who was active in church music here previous to his removal to Memphis, Tenn., will leave that city for Nashville, January 1, where he is to be director of music in the Training School for Christian Workers, an opening offering him opportunity to develop his ideas on broad lines. He will also teach in Vanderbilt University, and these important institutions gain a good man and musician in Mr. Ervin.

Carl Venth is now located for an indefinite period in Sherman, Tex., with the North Texas Female College. He likes his work, and the climate suits him.

Flora E. Huie-Locke, of Buffalo, who has compiled and who successfully teaches a music method for children, expects to visit New York City this week in the interests of the work, foreign copyright, etc.

Mrs. George W. Tooker has, as for many years past, issued cards for a New Year's reception, January 1, 3 to 9 o'clock, at her home, 19 West Eighty-eighth street, Manhattan. Mrs. Tooker has composed several works of originality, chiefly for solo and ensemble singing.

Florence E. Gale, the pianist, whose public appearances are all too few, will give a chamber music concert the coming Saturday evening at Mendelssohn Hall, assisted by Maud Powell and May Muckle. Miss Gale and Miss Powell will play Beethoven's sonata, op. 12, No. 3, and, with Miss Muckle, Saint-Saëns' Trio, op. 18, F Major. Between these ensemble numbers Miss Gale will play pieces by Bach, Mendelssohn and Chopin.

May Johnson, who studies with Anna M. Schirmer, successor to Madame Cappiani, sang "Holy Night," by Adam, at the Reformed Church, Newark, N. J., last week.

The Manuscript Society concert, Monday evening, January 4, at the Mehan studios, Carnegie Hall, will consist exclusively of compositions by Ernest R. Kroeger, of St. Louis, played by the composer and sung by Gwilym Miles.

Handel's oratorio, "Judas Maccabeus," was given as a Chanukah celebration at the Temple Beth-El, Fifth avenue

and Seventy-sixth street, Wednesday evening, December 23. The impressive work was presented by a chorus of eighty well trained voices from the People's Choral Union, assisted by the following soloists of the Temple Beth-El: Lora Lamport McGuane, soprano; Regina Rosenthal, contralto; George Carré, tenor; Rev. Bernhard Steinberg (cantor), baritone; Clarence Eddy, organist; Katharine Bronstein, piano accompanist; Isaac Rosenblatt, conductor of chorus. The introduction, "Chanukah, Feast of Lights," was given by Rev. Dr. Samuel Schulman, whose eloquent discourse and tribute to the Jewish race and religion was, in spite of its elongated character, listened to with close attention. It is too bad that the art of brevity is not studied more by some speakers, especially when a long program is to follow his or her remarks. With that noble exponent of the organ, Clarence Eddy, participating in the rendition of the musical portion of the program, it was little to be wondered at that the Handel oratorio was correctly interpreted. Clarence Eddy inspires all by his very presence, and that the renowned and gifted organ virtuoso is esteemed by the members of the Temple Beth-El congregation is evidenced by the graceful tribute paid him by the president of the Council of Jewish Women (New York Section) during her introductory remarks preceding the program, which was given under the auspices of the council. The overture to "Judas Maccabeus" was played by Mr. Eddy in masterly style, the technical difficulties of the introduction, and, indeed, the whole score, proving no obstacles whatever for the noted organist. The soloists acquitted themselves in a manner quite satisfying to the audience, some two thousand in number. Special mention is due George Carré, whose fine tenor voice is always heard with genuine pleasure wherever and whenever he elects to sing. The purity and sweetness of the voice together with its intelligent treatment serves to make its artistic possessor one of the really valuable tenors of Greater New York. Altogether it was an evening of musical pleasure shared alike by performers and the large audience.

Townsend H. Fellows, the baritone, will give a recital at the Hotel Lucerne, 201 West Seventy-ninth street, Tuesday afternoon, January 5, at 2:45 o'clock. Mr. Fellows will be assisted by Clarissa Prescott, pianist; Bertina Boffa, violinist, and Pietro Aless Yon, organist, at the Church of St. Francis Xavier. Mr. Fellows will sing songs by Schubert, Schumann, Yon, Carrie Jacobs Bond, Del Riego, Lover and an old Irish ballad.

Over one thousand music lovers and students attended Edmund Severn's lecture recital on "Nationality in Music" at Cooper Union Hall Saturday evening of week before last. Mr. Severn's treatment of the theme is original, for while he is a scholarly musician he never descends to the level of the conventionally dull, pedagogical speaker. Both in his subject matter and his manner of presenting it, he strikes a popular vein. The lecturer illustrated his talk by playing on his violin Russian, Polish, Scotch, Irish, Italian, German, Hungarian and Spanish music. Mr. Severn had the valuable assistance of his accomplished helpmate, for Mrs. Severn played the piano accompaniments with her usual sympathy and skill.

Wullner's Brooklyn Program.

Dr. Ludwig Wullner will present the following program at his recital at Arion Hall, Brooklyn, Sunday afternoon, January 10:

Der Wanderer	Schubert
Du liebst mich nicht	Schubert
Der Doppelgänger	Schubert
Erk König	Schubert
Die Taubenpost	Schubert
Die Forelle	Schubert
Alinde	Schubert
Eifersucht und Stolz	Schubert
Das Lied im Gruenen	Schubert
Der Musensohn	Schubert
Auf dem Kirchhofe	Brahms
Verrat	Brahms
Verschwiegene Liebe	Hugo Wolf
Den Gärtner	Hugo Wolf
Das Lied des Steinkloßers	Richard Strauss
Cacilie	Richard Strauss
Mit Myrthen und Rosen	Schumann
Der Soldat	Schumann
Waldeggespräch	Schumann
Die beiden Grenadiere	Schumann

Dr. Wullner will have the assistance of Coenraad V. Bos, the pianist.

The Terrors of Tone.

First Guest—Won't you join me in requesting young Squalls to recite?

Second Guest—But I don't like recitations.

First Guest—Neither do I. But if the young beggar doesn't recite he'll sing.—New York Globe.

The German Brahms Society has published a recently found song manuscript by Brahms, called "Regenlied."



American Encyclopaedia of Music.

The second volume of the American History and Encyclopedia of Music, that on "Foreign Music," is intensely interesting, in that it is the first attempt to cover the music of the world by means of a series of essays on the music of each of the great nations of the world. The general outline and plan of treatment in each of the essays is exactly the same, each subject having been given to some person who by special training, long residence or familiarity with a particular country was considered as being in a position to speak with authority concerning the music of that particular country.

The volume opens with an introductory essay on "The Music of Primitive People," by Frederick Starr, of the Chicago University, probably the greatest living authority on anthropology, a man who has made his life work the study of the development of the human family. It is intensely interesting to find that the music of the primitive people of such diversified localities as Australia, Yucatan and Central Africa are alike in type, and that the instruments in use resemble the musical instruments known to have been used by the human race in its earliest history. One of the illustrations shows a collection of kassars now used by the natives of Africa which exactly corresponds in construction with the lyre of Orpheus spoken of in Grecian mythology.

Following this introductory article is a series of essays on the music of China, Japan, Korea, Malaysia, Persia, Turkey and Mexico. It is, for instance, intensely interesting to learn that the Imperial Government of China 2,000 years before Christ employed music masters to instruct the people of the provinces.

Italy, Germany, France, Spain, Russia, England, Ireland, Scotland, Wales and Canada, Scandinavia (comprising Norway, Sweden, Denmark and Finland) and Eastern Europe (comprising Austria, Hungary, Poland and Bohemia, the home of the gypsy music). Each of these chapters takes up the folksongs of the country, showing how the great composers used them in producing their masterpieces and what traits now stand out pre-eminent in their music. Each is an essay on the history, development and present condition of music in these countries, showing the contribution of each to the world's music and pointing out the characteristics of the music of each country. The articles on the music of the European countries are particularly valuable to the present day musical students, for in them is pointed out the difference between the present day schools of music. For instance, we are constantly discussing the French school of opera, but where would a student find any one volume to point out the difference between German, Italian and French opera and their influence one upon another?

The article on the troubadours is also of great interest, as it points out the breaking away of what is now modern music from the church music and the influence of that departure on the present day music of Europe. The volume closes with a long bibliography of books on kindred subjects. The entire work is edited by W. L. Hubbard, musical critic of the Chicago Tribune.

Nashville Musical News.

NASHVILLE, TENN., December 20, 1908.

The Calvé concert, Friday, December 11, was an artistic success. Madame Calvé was assisted by Karl Klein, violinist, who merited nine recalls for his excellent playing. Brahm van den Berg, pianist and accompanist, was the other assisting artist. He also was well received, his Chopin playing arousing considerable applause.

Edward Hesselberg, pianist and director of the Belmont College Department of Music, gave a piano recital Monday evening, November 13, assisted by Lelia Wheeler, soprano. Both artists elicited well deserved applause for their meritorious work, which was of high artistic standard.

Nell Rouse, of Fivaburg, Ky., pianist and graduate of the Nashville Conservatory of Music, is meeting with success.

FELIX.

The Altona (Hamburg) Singing Society performed Sgambati's "Messa da Requiem" not long ago.

GRACE NOTES.

THE CONSERVATORY OF MUSIC, of Wooster, Ohio, is under the musical direction of J. Lawrence Erb. The courses are designed for the musical culture of the University students and the education of music teachers. The oratorio chorus of 100 voices gives three annual concerts, at which the best soloists appear. There is a chapel choir of from fifty to sixty voices, which sings every Sunday and gives public vespers twice during the term. A Conservatory Association of Music Students gives public programs bi-weekly, and a concert course of four to six parts of first class talent gives periodical recitals. The teachers' course is quite as thorough, consisting of an all around musical training, concluding with a public recital upon graduation. A post-graduate course of teaching is also provided, and no pains are spared to make students thorough and competent musicians.

POWHATAN COLLEGE, of Charlestown, W. Va., is one of the strongest women's colleges in the State of West Virginia. The music department is in charge of a competent music faculty, which gives thorough instruction in every branch of musical work. There is an orchestra of about twenty members, three harmony classes, a class in theory, counterpoint, history of music, piano, pipe organ and vocal instruction, all of which seems thorough and comprehensive. The institution is said to rank high in the South, and it is good to note that the authorities recognize the important part music plays in education.

MT. VERNON SEMINARY, of Washington, D. C., has a musical department in which instruction is given in the rudiments of music besides more advanced work for the elder pupils. The piano department is under the care of Elsa Murray, and Adela Payne is superintendent of vocal instruction. The musical director and instructor on the violin is Josef Kaspar. The institution bears a high reputation for careful and conscientious instruction in all branches, and it is evident that music receives the same care and attention that is given other departments of learning.

BRADFORD ACADEMY, of Bradford, Mass., has a very strong musical department with a resident faculty, which is greatly augmented by the visits of prominent musical instructors from Boston. There are three piano teachers using the Leschetizky method, and a vocal teacher, Helen Allen Hunt, the well known soloist, in the Christian Science Church in Boston. L. Edward Chase teaches the violin, mandolin and guitar, and every encouragement is offered the pupils of the academy to acquire a thorough musical training.

THE WEST VIRGINIA WESLEYAN COLLEGE, Buckhannon, W. Va., has placed its musical department under the care of C. A. Gilbert. The School of Music occupies a finely equipped three-story building, with thirty practice rooms, teachers' studios and recital hall. The Ladies' Hall accommodates eighty young women, affording them a convenient and comfortable home. The course of study is very complete and the students of the college speak in the highest terms of the instruction and advantages afforded them.

THE MISSES SHIPLEY'S SCHOOL, Bryn Mawr, Pa., announces the extension of its music course and the acquisition of Edith Logwood Hatcher. She is a pupil of Safonoff, director of the Royal Conservatory of Russia; Wager Swayne, of Paris, and Richard Burmeister, director of the Berlin Conservatory. She studied harmony with Stanislaus Haschek, and has outlined a very thorough course for her pupils. Students of Bryn Mawr College will be able to avail themselves of Miss Hatcher's services at the Misses Shipley's School.

THE SATURDAY CLUB, of Watertown, Wis., met at the home of Mrs. William J. Sprosser, December 15, on which occasion a very excellent program was rendered. Mrs. Sprosser contributed suite No. 1, "Peer Gynt," by Grieg; Mrs. S. S. Mullen gave Mendelssohn's "Midsummer Night's Dream," Mrs. C. R. Field gave Schubert's "Hark, Hark the Lark!" and Miss Pease and Miss Notz contributed Grieg's "Peer Gynt," suite No. 2, and German's "Henry VIII. Dances."

THE ANNIE WRIGHT SEMINARY, at Tacoma, Wash., has a competent music department. Thorough courses in vocal and instrumental music are given, and a monthly recital is held to encourage the pupils. In addition, public recitals are given four times during the school year.

PERSONAL MENTION.

ETHEL KEATING, of Columbus, Ohio, is a promising and rising young musician of the Middle West. She studied first in Columbus under Frances Mooney, later under Prof. Herman Ebeling, subsequently under Professor Vandenberg, and in 1906 was his assistant at the Cosmopolitan School of Music in Chicago, which position she held for nearly two years. On her return to Columbus she opened a studio to receive a limited number of pupils. Miss Keating has done considerable solo and piano work in Ohio. She made her public debut in orchestral work recently with the Theodore Thomas Orchestra, playing Godard's concerto in A minor. Miss Keating received an ovation for her competent and capable rendering of this work, and in response to an encore gave Chopin's "Butterfly Etude."

FLORENCE PIERRON HARTMANN has had the benefit of training by Marchesi and De La Grange, in Europe, and also the leading teachers of Boston, in which city she lived for some years. She has sung in church choirs under Arthur Whiting and others, and at present is singing at the Memorial Church of Christ, in Chicago, with Dr. Louis Falk as organist. Mrs. Hartmann has toured considerably through the Northwest, has done a great deal of recital work, and has opened a studio in Chicago for voice culture. Possessing a sympathetic voice of large range and a clear enunciation, Mrs. Hartmann will undoubtedly add to her laurels in Chicago.

FREDERICK W. GOODRICH, of Portland, Ore., is musical editor of the Catholic Sentinel and organist and director of St. Mary's Cathedral. He is lecturer in music at St. Mary's Academy and president of the Portland Festival Chorus of 500 voices. He was trained in England under Professor Armes, organist of Durham Cathedral, and Dr. C. W. Pearce, of the Royal College of Music. He was organist in London of St. John the Baptist Church, St. Columb, and St. Mary the Virgin, Blechingley. He is the author of a number of sacred compositions and has a class of about fifty pupils.

REV. ALPH. DRESS is the musical director of St. Joseph's College, Dubuque, Ia., and states that vocal training is indispensable for the study of elocution, and music ought and must form a part of solid education. He has formed a special choir of students, which has about sixty voices. There is an orchestra composed of those students studying instrumental music, and there is a competent faculty covering the various branches of music. The Rev. Dress is also choir-master at the Cathedral, and has won a reputation as a careful and conscientious teacher, besides being a thorough musician.

AIMÉE ELIZABETH SPURR has charge of vocal instruction in the Tilton Seminary, Tilton, N. H., where she conducts a class of nearly fifty pupils. Miss Spurr also gives elementary piano instruction and directs and trains the voice and Girls' Glee Club. She is soprano in the Quartet of the Congregational Church at Tilton, and is a popular and progressive musician. She studied voice culture under Professor Morse, of Boston, and piano with C. E. Wilson, of Melrose, Mass., and Mrs. Alice S. Pulsifer, of Boston.

KATHARINE E. BAUER, of Indianapolis, Ind., is a student of Hugh McGibney, and graduated from the artists' class of the Metropolitan School of Music in 1906. She gave a very successful recital with Grace Hamilton Morrey, of Columbus, Ohio, at the Indiana State Normal Convention, at Frankfort. Since then she has studied with Arthur Hartmann, in Berlin, from which place she but recently returned to take up her teaching and recital work in Indianapolis.

BERTHA L. CRONE, of Jackson, Mich., received her early training under the late Professor Swazy and H. E. Hunt, now of Los Angeles, Cal. She is a pupil of Arthur Lockwood, head of the piano department at the University School of Music, Ann Arbor, Mich., and is a student of the Leschetizky method. Miss Crone has a class of pupils which is limited only by the time she devotes to her own studies. She has made an excellent beginning and undoubtedly will build up a permanent and prosperous musical connection.

J. G. GRISAI, of New Orleans, La., is a well known teacher of violin and piano. He was born in Italy and studied under Marengo and Grossi, of La Scala. After traveling practically all over Europe as soloist, and play-

ing with Madame Patti, he became the first cellist at the French Opera, in New Orleans, and played with Theodore Thomas during the World's Fair. Mr. Grisai has composed many pieces for the cello, voice and piano, and speaks a number of languages.

SIGNOR VINCENZO NOVELLI, who has recently opened his studio for vocal instruction in New York City, is a graduate of the Royal Conservatory of Naples, where he was a pupil of Scafati and Carelli. He has sung in all parts of the world with great success, and has opened a school in New York which is said to be already meeting with success. Signor Novelli is known in America as an operatic singer and has, in addition, the advantage of being an excellent actor also.

ETHEL MARTIN FUNKHOUSER, Dayton, Ohio, enjoys quite a reputation as a professional accompanist. She has been the accompanist of the Philharmonic Society for the last eleven years and has played under the direction of W. L. Blumenschein, H. B. Turpin and Edwin W. Glover, of Cincinnati. She accompanied Madame Schumann-Heink, and has played in song recitals for such artists as George Hamlin, Watkin Mills, Evan Williams, Katharine Fisk, and many others.

LUCILE DU PRÉ, the violinist, was soloist for the Brahms Club, of Denver, Col., December 19, 1908. Miss du Pré played the Beethoven sonata, op. 24, with Everett Steele at the piano. The ensemble was admirable and thoroughly enjoyed by an appreciative audience. Of Miss du Pré's individual work nothing but praise can be spoken. Her tone is broad and of beautiful clarity, and she is a worker for the highest ideals in art. Miss du Pré uses her famous Joseph Guarnerius.

EVA FRANCES PIKE is musical instructor at the Harvard School, Los Angeles, Cal., and in addition conducts her own school, called the Piano Normal, which pays special attention to preparing teachers of the piano, both for elementary and advanced work. The course at Harvard includes piano, violin, pipe organ and cornet and class work in harmony, theory and musical appreciation. There is a good school band, glee club, mandolin club and orchestra.

MRS. W. E. KRUPP, of Wheeling, W. Va., is a teacher of piano, harmony and theory of music, and has a class of nearly fifty pupils. She studied under August William Hoffmann and completed her musical education at the Royal Conservatory of Music, Leipzig, under Prof. Carl Wendling. Mrs. Krupp has been very successful in her work and has turned out a number of pupils who have demonstrated the value of her instruction.

KATIE DEE COOKE, of Bowling Green, Ky., graduated in violin under Ada Ayer, from Potter College, and studied under Joseph Ohlheiser in the Chicago Musical College. She has done considerable concert work in Kentucky, Tennessee and Arkansas, and has taught in Potter College, Ouachita College, Arkadelphia, Ark., and now holds a position in the University of Arkansas. Miss Cooke has a number of piano pupils in addition to her other work, and is known as a thorough and conscientious teacher.

J. A. BENDER, singing teacher, of Delaware, Ohio, held the scholarship in voice at the Cincinnati College of Music, and is now head of the vocal department of the Ohio Wesleyan School of Music. He teaches Garcia's Italian method, and is said to average about seventy lessons a week. He pays particular attention to the correcting of vocal defects caused by faulty training.

ELIZABETH J. HARTEL, of New Orleans, La., studied piano under Madame Locquet, of Brussels, and Weber, of Leipzig. She took singing lessons from Mrs. Weston Katzenberger, of Boston, using Randegger's methods. She has traveled extensively both in this country and in Europe and has won quite a reputation in New Orleans by her successful musical work.

MRS. DUPUY LEE HARRISON, of New Orleans, La., conducts the only vocal art school in that city. Her list of pupils is a large and growing one, and judging from the programs received, showing the work of her pupils, she is doing excellent musical work in the South.

The Popular Play.

Wife—Did you get the seats for that play I'm so anxious to see?

Husband—Yes, I was very fortunate. I got two orchestra chairs for three years from tonight.—Life.

Baron Putlitz, Intendant of the Stuttgart Opera, has been made General Intendant, with the title of "Excellency."

CORRESPONDENCE

Birmingham.

BIRMINGHAM, Ala., December 24, 1908.

The most interesting musical event of early December was the first artist concert of the Treble Clef Club on the evening of December 1 at the Jefferson Theater, when the club, with Mrs. Flournoy Rivers as director, assisted by Mrs. T. H. Aldrich, Jr., as accompanist, presented Frieda Langendorff, a contralto of international reputation. This was the first concert of the club under Mrs. Rivers' baton and the choral numbers were admirably rendered and were as follows: "Merry June," Vincent; "Kathleen Mavourneen," Crouch-Vogrich; "Crossing the Bar," Neidlinger; "Mammy's Lullaby," Jamison, and "The Water Fay," Parker. Madame Langendorff sang a number of songs with several encores and maintained to the end the same complete mastery of her art which characterized her opening numbers. Her songs were as follows: "Ah, Mon Fils," aria from "Le Prophete," Meyerbeer; "Die ehre Gottes aus der Natur," Beethoven; "Es Blinkt der Thau," Rubinstein; "Der Lenz," Hildach; "The Cry of Rachel," Turner-Salter; "O Dry Those Tears," Teresa del Riego; Still as the Night," Bohm; "A Song of April," Turner-Salter; "Ave Maria," Bach-Gounod; "Thy Beaming Eyes," MacDowell; "The Retreat," La Forge; "The Year at the Spring," Beach; "My Heart at Thy Sweet Voice," Saint-Saens, from "Samson and Delilah."

On the afternoon of Wednesday, December 2, Catherine Deschamps-Elford, assisted by Marie Kern-Mullen and others, received informally a large number of her friends and the members of the Treble Clef Club and their friends to meet Madame Langendorff, who spent nearly a week in the city, before and after her appearance on the night of December 1. Madame Langendorff is one of the most gracious singers who has ever appeared before a Birmingham audience and loses none of her charm in the drawing room. She left the city Wednesday night for the Northwest, where she was booked to appear in Minneapolis and points in South Dakota.

Harriet Wiswell-O'Neil, one of Birmingham's most pleasing soprano singers, appeared in Anniston, Ala., as soloist with the Choral Society, of that city, in a concert on the evening of December 11. Press notices from Anniston report a perfect ovation for Mrs. O'Neil and high praise for the work of her accompanist, Claude

Reddish, a brilliant pianist, formerly of New York, but recently an acquisition in Birmingham's musical circles.

The second pupils' recital of the Birmingham Conservatory was given at the Cable Hall on the evening of Thursday, December 10. The special feature of this program was the playing of the "Peer Gynt Suite," by Grieg, by the Conservatory Orchestra, assisted by several professional players.

Daisy Rowley, of the Academy of Music, presented twelve piano pupils in recital during the first week of this month.

Glen Friermood, baritone, presented Everett Maguire, soprano, and Ila Nunnally, contralto, two of his advanced and talented pupils, in a song recital at the Cable Hall on the evening of December 15.

The piano pupils of Corrie Handley were heard in a most enjoyable recital of piano numbers at her studio in the Forbes Building on the afternoon of December 12.

The most recent activity in musical circles, and what, if rightly managed, will prove of inestimable advantage to our city, in the efforts of its musicians and patrons of music to foster in every way that most uplifting of the arts, was the organization of the Birmingham Music Festival Association on Monday of this week. The special object of the association is indicated by the name and all that goes to make up a successful festival, and the present plans provide for a series of festivals covering a period of five years. The officers are as follows: J. E. Shelby, president, Mrs. W. J. Adams, Leta Kitts and Dr. Morris Newfield, first, second and third vice-presidents, and J. H. Babb, secretary. A treasurer, board of fifty directors and executive committee of fifteen are yet to be chosen.

The first of the series of three open meetings, which is given annually by the Music Study Club, was held Thursday afternoon, December 17, at the home of Mrs. P. H. Lallande, on Irquois street. Between two and three hundred of Birmingham's most cultured women, both musicians and lovers of music, were

present and enjoyed to the fullest extent the following program from the compositions of that greatest of American composers, the late and much lamented Edward Alexander MacDowell.

Providence.

PROVIDENCE, R. I., December 24, 1908.

The musical season opened most auspiciously with a piano recital by Fannie Bloomfield Zeisler, who offered a very interesting program. The recital was under the management of Lucy H. Miller, who for the last years has been most successful in providing excellent concerts and is able to draw the true music enthusiasts to them. Mischa Elman and the Schroeder Quartet are engaged for the other concert.

At the Listener's Course in the Churchill House, Louis C. Elson, of Boston, is giving a course of afternoon lectures on the instruments of the orchestra and general musical topics, interspersed with recitals and concerts of a more popular character.

At the Hans Schneider Piano School Mr. Schneider gave three lectures dealing with a side of music rarely seldom taken up and presented in lecture form. The subjects were: "The Psychology of Melody," "The Picturesque in Music," "Nature and Life," as represented in the works of the great masters. The lectures were illustrated by compositions of the classic composers and Grieg, MacDowell, Schumann, Debussy and other modern writers.

The Arion Club will give only two concerts during the ensuing season, and for a while it looked as if the club would have to discontinue its rehearsals, as the interest in chorus music seems to be somewhat on the decline. For this the management of the club is perhaps itself to blame, for in its earlier years, instead of emphasizing the choral part of it, the management emphasized the soloist side of it by entering the field of opera, which is outside the domain of chorus singing. The financial and musical management,

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V I O L I N I S T

which has so far been practically and solely in the hands of its conductor, Jules Jordan, is now entrusted to a greatly enlarged board of directors, and through energetic efforts the membership of the chorus has been increased, a larger interest stimulated in wider circles, and it is sincerely hoped that the club will get on its feet

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again and continue as an important factor in Providence musical life.

The Providence Art Club, the true center of artistic spirit and atmosphere in this city, during the last summer remodelled its unique and cozy clubhouse by adding to it a Dutch kitchen and a new reading room. The housewarming was in the nature of a Dutch kermess and proved to be an immense success.

Fannie Cliff Berry died after two years' sickness. During her residence in Providence she was one of the most prominent teachers and the organist at the Central Congregational Church. She was also the first pianist who introduced Leschetizky's principles in this city and was one of the few who really had the benefit of the master's instructions. Her loss is deeply mourned by her former pupils and a large circle of friends.

Albert T. Foster, the well known violin teacher, will begin his annual series of chamber recitals after New Year, in which the Foster String Quartet will be assisted by Mrs. George Deal, pianist, and Mrs. P. Raymond Wesley, soprano.

A newcomer among violinists is Philippe L. Botway. Mr. Botway has studied under César Thompson in Brussels. He is a clever performer, a serious, painstaking teacher, and has already secured a large patronage.

Interesting organ recitals are given by Frank Streeter, Newell Wilbur and Arthur Ryder in their respective churches.

PAULS.

Louisville.

LOUISVILLE, Ky., December 24, 1908.

The Music Teachers' Association met December 13 and disposed of some important business. The advisability of forming a board of examiners empowered to give teachers diplomas was discussed, and the next meeting will be largely devoted to that subject.

A thoroughly enjoyable concert was given December 15 as a testimonial to Blanche Kahler, who has for many years been prominent in the musical life of Louisville. Last year her health failed and she has been advised to spend the winter in California. To enable her to do so her friends arranged this concert, which was in every way successful. The special star was Coleman Ernest, formerly a Louisville resident, but now prominent in musical circles of Pittsburgh. Mr. Ernest has a tenor voice of delicious quality, immense range and power, which he controls with a restraint and good taste that make his singing something to be remembered. His most important numbers were "Waft Her, Angels," from "Jephtha," and "Cielo e mar," from Gioconda. Besides these, a group of

lieder by Schubert and Schumann and several English songs displayed his voice in various phases of beauty. Others assisting were: Mrs. J. Morrison Stone, Eva Korb, Mrs. Rothschild Sapinsky, Mrs. K. Whipple Dobbs, Carl Shackleton, P. J. Schlicht and the Louisville String Quartet, consisting of Mrs. A. W. Rudolf, Charles J. Letzler, Victor Rudolf and Karl Schmidt. This is a new organization, which made its initial appearance at a morning musicale of the Musical Art Society on December 15. The members composing it are all soloists of the first rank, and their performance is distinguished by a finish and polish usually attained only by years of ensemble practice. They played a Haydn quartet, the andante from a Tchaikovsky quartet, a serenade by Hugo Wolf, and with Mrs. J. E. Whitney at the piano, a Dvorák quintet. Karl Schmidt, as cellist and director, is to be congratulated upon the results of his work with this company of musicians. It is a valuable and welcome addition to Louisville's musical forces.

The rehearsals for the May Festival, under George B. Gookins, are progressing most favorably, the chorus numbering over 300.

The Philharmonic Orchestra and the Oratorio Society announce concerts in the near future. K. W. D.

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